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LUITPOLD ST., 24.
BERLIN, W., December 27, 1908.

Madame Schumann-Heink has returned to her headquarters in Berlin after her first brief German tour, which took her through some of the principal cities of Southern Germany. Wednesday afternoon I accepted an invitation to tea with the celebrated diva and her husband and manager, William Rapp, and I had a very pleasant and highly entertaining three hours' chat with them. Madame Schumann-Heink has that rarest and most valuable of all requisites—the capacity to make the best of things and enjoy life; she enjoys, to the full, every minute of her existence, and is always bubbling over with spirits and good cheer. Speaking of her season in Germany, she said: "A concert tour in this country is very different from one in America. In the first place it is not possible to visit anything like the number of cities I sing in at home (the great diva always speaks of America as her home); in America I can give concerts in towns of 5,000 inhabitants and have full houses, as people come long distances from the surrounding country to hear me. Over here I find it impossible to give concerts of my own, even in cities of 100,000 inhabitants, like Magdeburg and Halle, for instance. The music lovers of the large German cities set aside a certain amount for concerts each season, and they attend the regular subscription series in their towns, and won't spend a penny more for anything else; at least, so my manager, Fernow, tells me. So my appearances here are limited to a few great cities in which I can give recitals and to operatic engagements in the larger towns."

The receipts of the few recitals that Madame Schumann-Heink has already given here tell a different story, however, and would indicate that she might well risk recitals in all of the principal cities. Her first appearance in Germany was at Hamburg in a recital given at Convent Garden Hall. The receipts for this concert were 11,133 marks and 30 pfennigs. This is a most extraordinary figure for Germany. At her first Berlin recital at the Philharmonie, some three weeks ago, 6,550 marks and 50 pfennigs were taken in. When she sings in opera the great diva is guaranteed a certain sum, a very large one for Germany; but, of course, nothing like the figures to which she is accustomed in America. Her German tour will be a very successful one financially; in fact, exceptionally so, as things go in this country, and yet her gross receipts will be about one-sixth of the amount she made in America last season. When questioned as to her audiences in Germany, the artist replied: "My audiences have been very appreciative everywhere I have appeared thus far, and I have been overwhelmed with applause. I find, however, that the American audiences derive more real pleasure from concerts, because they are less satiated, and, hence, less critical than the Europeans. The Americans go to musical entertainments for the sole purpose of enjoying themselves." Up to date Madame Schumann-Heink is booked in Europe for the following cities: In Berlin, all told, nineteen appearances, including seven in opera and several private soirées; in Hamburg, seven appearances; in Dresden, six; in Leipzig, four, including the Gewandhaus, under Nikisch; in Munich, two; in London, Paris and Brussels, two each, and in Wiesbaden, Mannheim, Mayence, Hannover, Göttingen, Kiel, Vienna, Brünn and Graz, one each. The great singer will remain in Europe until the end of May, but she must return to New York to fill an engagement at the big festival given by the Northeastern Sängerkund in June.

The scene of Madame Schumann-Heink's greatest European triumphs is Hamburg, the city where she spent the most desolate years of her life—years of privation and struggle such as few artists have gone through and survived. She was a member of the Hamburg Opera for a period of fifteen years, from 1883 to 1898, and it was during her first six years there that she drank deeply from the cup of bitterness and sorrow and poverty. She told me many things about those early struggles which she says have never yet appeared in print. She had four children, August, Lottchen, Heinrich and Hans, aged from

six months to four years. Her first husband, Heink, was a spendthrift and a drunkard, who did nothing, and not only lived on his wife's salary, but contracted extravagant debts besides. This salary, at that time, amounted to 3,600 marks (less than \$900) a year. Heink paid no attention to his family, so she lived alone with the four children, and they were forced to live in one room, because the other rooms had been cleaned out by the sheriff, who had attached the furniture to pay Heink's debts. The sheriff used to wait for the artist at the door of her home on pay days, the 1st and 16th of the month, and take her poor little earnings away from her by force to pay her husband's debts. She did the cooking, washing, sewing and everything else, as she was too poor to afford a servant. Before going to the theater she would lock the children in so that they might not wander away and come to harm; but often during performances she would be terror stricken by the thought that fire might break out and her little ones all be burned. For six years she lived this way, enduring the greatest privations without a murmur, for her pride was very strong. But it was too much for human nature, and one evening, during a performance, she had a hemorrhage on the stage and she was taken to her wretched home in an unconscious condition. When she came to, she found herself lying in an ice-cold room (for it was winter), and sitting on the floor beside her, in a pathetic little heap, was her Lottchen, then four years old, vainly trying to warm her hands in her apron. When her mother said: "Why,



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MADAME SCHUMANN-HEINK AS AZUCENA IN "IL TROVATORE."

Lottchen, what are you doing?" the child got up, very excitedly, and placing a piece of ice in her mother's mouth, said: "Mamma, you mustn't talk, because if you do the blood will come again, and then you would die; and what would become of us poor children?" When she was sufficiently recovered to be about again, Madame Schumann-Heink pocketed her pride and went to the director of the theater, Poldini, and told him exactly how she was situated. He was very sympathetic and he showed his sympathy in a practical manner by granting her an increase of salary. But even at the last, after fifteen years of faithful service, the highest salary paid to Madame Schumann-Heink at Hamburg was 7,000 marks (about \$1,700) a year. It was not until she made her first engagement at the New York Metropolitan that her days of poverty were over. So schooled to poverty was Madame Schumann-Heink during those fifteen bitter years in Hamburg that, as she assured me, it seems incredible to her that she has earned as much as \$135,000 in one season, one hundred and fifty times the amount of her salary during those first six years in Hamburg. "Often," she says, "it all seems like a dream to me. I owe all my success to America. It was there that I found the first real appreciation of my art, and it was there, above all, that this appreciation was shown in a substantial way. After that first American engagement all financial care and worry was over forever. And who can blame me for turning my back on my native country and becoming an American citizen? This very minute I am homesick, oh, so homesick, for my beloved America! I am aware that there is a slight degree of hostility toward me, coming from certain quarters in this country, because I have shaken the dust of Germany from my feet, but I know that it is merely a case of sour grapes." At this juncture, Mr.

Rapp put in a word, saying: "Yes, some of them speak of Madame as the 'Sängerin vom Dollarland.' But I tell them: 'Quite so, and she is much better satisfied to be the singer from the dollar country than the singer from the quarter of a dollar country.'"

But what do the sayings of these few envious tongues count in the career of such a great artist as Madame Schumann-Heink? She is a supreme artist, an artist in whom is combined, to an extraordinary degree, the singer and the musician; and to this admirable artist's musical qualities are added a personality of rare force and charm and a glowing temperament. Above all, Madame Schumann-Heink is a wonderful woman, a wonderful character. She has brought into the world and given a good education to eight children. In this alone she has paid woman's highest debt to humanity. Her great womanly characteristics and her strength of character show in her singing. For me, there is in Madame Schumann-Heink's singing something exceptionally appealing—something that I cannot find in any other artist of her sex, be she vocalist or instrumentalist.

"The Twins," as Carl Weiss' new three act opera is entitled, had good success at its première at the Comic Opera on Tuesday evening. The idea of the libretto is taken from Shakespeare's "Twelfth Night," and the topsyturvy way in which the thoughts of the great bard are utilized might outrage some chauvinistic Britons, but it was all cleverly put together, nevertheless. Of course, the episode of the twins is emphasized and in the libretto sentimentality and love, between the Duke and Viola, and Sebastiano and Olivia, are naturally given a much broader frame than in the original version. The principal scenes of "Twelfth Night" are condensed into the three acts. The music is agreeable to the ear and easy to understand. It is music that one seems to have heard before, but it will bear repetition. It might be compared in style with the music to Nicolai's "Merry Wives of Windsor," and it might easily have been written fifty years ago—Italian cantilena, German sentimentality, romantic harmonies, and the whole cleverly instrumented. The public seemed to like it and there were many recalls. The singers were excellent—Egenieff, as the Duke; Marak and Miss Detjen, as the twins; Mantler, as Malvolio, and Miss Engel, as Olivia. The performance was led by Wagnalter, a young conductor, who, on this occasion, made his debut, and at once won his spurs. He led the orchestra and the singers with esprit and circumspection.

On the following evening Oskar Strauss' new operetta, entitled "Der Tapfere Soldat," was given its first Berlin rendition at the Theater des Westens. It also scored a success, and it will probably have quite a run here, although it is not likely to become as popular as "The Waltz Dream." The text, which is by Bernauer and Jacobson, is based on G. Bernard Shaw's "Arms and the Man," or "Helden," as the German translation has been dubbed. Since the success of "The Waltz Dream," Oskar Strauss is naturally a much talked of personality in the musical world, and his presence at the première on Wednesday evening was the signal for an ovation. After the first act he was stormily applauded and called out, and there was a steady crescendo in the enthusiasm and its outward tokens as the evening wore on. The one fault to be found with the music is that it does not always conform to the text, which is of a very light and humorous character. In the first act, especially, Strauss takes himself too seriously and essays too much grand opera style, which is not at all becoming to him, at least, in this kind of a work. He gets more in tune with the libretto, however, as he proceeds and occasionally there are dance rhythms that conjure up before us the shades of Johann Strauss and Offenbach. An agreeable contrast to the sentimentality of the first act is the spirited flow of the music in the second; a duet here had to be repeated three times. This number and the finale suggested the palmy days of the operetta, which have long since passed. Strauss' treatment of the orchestra is masterly and it at all times reveals the excellent and well schooled musician. The performance was a bright and lively one and brought the singers a full measure of success. The principals were Marie Ottmann, who used to be a great favorite in "The Merry Widow," as Nadina; Wilma Conti, as Mascha; Poldi Deutsch, as Colonel Popoff; Albert Kutzner, as Major Spiridoff, the "Brave Soldier"; Ludmilla Gaston, as the wife of the Colonel, and Matzner, as Bumerli. The composer himself conducted. After the last act he, the librettists, Director Monti, and the singers were called out innumerable times.

A new Mozart biography by Dr. Carl Storck, entitled "Mozart, Sein Leben und Schaffen," published by Greiner & Pfeiffer, of Stuttgart, has just appeared. Notwithstanding the abundance of biographical material on the immortal composer that has been already printed, this book of 551 pages will be found full of interest, not only for the musician, but also for the layman; for the author

writes in a bright, vivacious style, and he presents the matter in a way that will suit every class of readers. Storck has a very ideal conception of his hero and one gains the impression from his book that he writes with conviction. He is full of enthusiasm for the great classicist and his life and works, and yet in judging of Mozart, as a whole, he reserves for himself a certain objectivity of opinion, and this makes what he writes seem so convincing. The preface, entitled "Musical Genius and the Universal Style of Music," is also very interesting. This new Mozart biography will probably appeal to the masses more than any that has yet appeared.

Paganini's famous Guarnerius violin is to be played in public for the first time since the death of the great Italian wizard of the bow. The artist who has been singled out for this honor by the municipal authorities of Genoa is Bronislaw Hubermann, the violinist, who some years ago played upon the celebrated instrument in the room of the museum, where it is kept in a sealed glass case. Paganini was the first great violinist to play in public a violin made by Joseph Guarnerius del Jesu, and he at once made popular the instrument of this great master, a contemporary of Stradivarius. This violin Paganini called his "cannon," because of its enormous tone, yet, according to Spohr and other contemporaneous authorities, Paganini himself did not produce a large tone. He possessed numerous other violins, of course, and at his death he bequeathed eight of them to the then most famous living violinists, the list including Ernst, Ole Bull, Sivori, Lipinsky and de Beriot. Paganini's favorite violin has lain idle since 1840. The reports of its first public appearance again, in the hands of Hubermann, will be awaited with keen interest by the entire violin playing world.

The death of François August Gevaert, the director of the Brussels Conservatory, which occurred in the Belgian capital on December 24, as you have already learned by cable, removes one of the oldest and most distinguished landmarks along the musical highway of Europe. Gevaert was eighty years old. He retained his bodily and mental faculties up to the last, and was active in the regular routine of his professional duties until within a few days before his death. As a composer, Gevaert attracted attention at the age of nineteen, when he won the Grand Prix de Rome with his "King Lear" cantata. After this he visited Italy, Spain and Germany, remaining in each country for a time, and then he settled in Paris, where he was appointed conductor of the Opera, in 1867. In 1871 he became director of the Brussels Royal Conservatory, which position he successfully held for thirty-seven years. Gevaert was well known and popular in musical circles throughout Europe.

Hermann Gura is to be the director of what promises to be an unusually interesting and successful season of summer opera at Kroll's Theater next summer. The season will begin on June 5 and will close August 21, and during this time standard repertory works from the German, French and Italian opera will be produced; and a series of novelties will also be brought out. Gura is negotiating with a number of the most distinguished opera

conductors of the day. There will be a special series of Wagner performances.

Joan Manén has been presented by the Spanish throne with the Stradivarius violin that belonged to Sarasate during his lifetime—that is, it is not really a gift, but it has been loaned to Manén for life. Now that Sarasate is no more, Manén is the greatest living Spanish violinist. I heard him play last Tuesday afternoon in Madame Kirsinger's salon. Manén otherwise never plays at afternoon musicales, but he made an exception in the case of this distinguished patroness of art. He gave a beautiful reading of the "Kreutzer Sonata," in which he was supported at the piano by a young countryman whose name I do not recall, but who proved to be an admirable pianist. Manén draws a beautiful, pure, warm tone from his Guarnerius, and he plays in a smooth, polished manner that very much suggests the Sarasate of yore. His technic is highly finished and his phrasing is that of a musician par excellence. Manén is a remarkably versatile musician, being a composer of a superior order and an excellent pianist. Three string quartets, youthful works of his, are charming, old style compositions, and a piano quartet, in which Manén himself played the piano part in an astonishing manner, revealed a great deal of individuality and skill.

ARTHUR M. ABELL.

The Pigeon Superstition.

One of the most amusing cases of superstition happened early this season. I put on a very elaborate production of "The Juggler of Notre Dame," which was a great novelty in this country. My stage manager was abroad, so I personally superintended the production. It happened that the scene of the second act is a monastery garden enclosed by a massive wall. The time is in the afternoon, and it is supposed to be very hot. I thought it would add to the effectiveness of the scene if I could have live pigeons perched on the wall in the sunlight. At first I wanted doves, but couldn't get just the kind I wanted, so I took pigeons. I got one of my machinists to fasten the birds with strings so that they would be held back in case they started to fly. The whole feature I believed would add greatly to the realism of the scene.

Finally the dress rehearsal came. The first act went off all right. Then the curtain rose on the second act, disclosing the birds perched on the garden wall. Campanini had swung the orchestra into the music and his baton was flying. Suddenly he looked up and saw the stage. Down came the baton with a flash, the music stopped, and he yelled up to me: "The pigeons! The pigeons!"

"What of them?" I asked.

"They are bad luck; they will ruin the opera."

At this moment Renaud came rushing on. When he spied the innocent birds roosting on the wall he cried out in alarm: "The pigeons! Bad luck, bad luck!"

Between Campanini, Renaud and the rest of the foreigners present such an outcry was raised that I had to take the birds off. Mary Garden, who is in this cast, was about the only singer of note who made no protest against the unhappy pigeons. Yet the Italians and French could not tell me why they had such a prejudice against the birds, save to say that they were bad luck in the theater.—Oscar Hammerstein, in the Philadelphia Saturday Evening Post.

Song Recital by Townsend H. Fellows.

The credit for giving the first song recital (Greater New York) in the new year belongs to Townsend H. Fellows, who was heard in German, Italian and English songs by a fine audience at the Hotel Lucerne, Seventy-ninth street and Amsterdam avenue, Tuesday afternoon, January 5. Mr. Fellows was assisted by a young violinist, Bertina Boffa; Pietro Yon, pianist and composer, and Clarissa Prescott, accompanist. The program follows:

Der Wanderer Schubert
Der Neugierige Schubert
Der Doppelgänger Schubert
Morgengruss Schubert
Der Arme Peter Schumann
Die beiden Grenadiere Schumann
Concerto in E minor (first movement) Mendelssohn
Miss Boffa.
Trieste e quel suono Yon
(Composed for Mr. Fellows by Pietro Yon, especially for this recital and accompanied by the composer.)
A Pretty Girl Milking Her Cow Old Irish
O Dry Those Tears Del Riego
Is Yo? Carrie Jacobs Bond
Low Back'd Car Lower

Before singing his group of Schubert lieder, the baritone gave a brief analysis of the first, second and third songs. This educational feature was much appreciated by some, who, in the absence of the printed texts, might have been more or less perplexed. Although song recitals are numerous in these enlightened days of singing art, there are often in the most fashionable audiences persons ignorant of the German language, and the beautiful songs of Franz Peter Schubert. Through his pure diction, intelligence and manly style of singing, Mr. Fellows succeeded in revealing the poetic significance of each song. His delivery of "Der Doppelgänger" was particularly convincing. In the Schumann songs Mr. Fellows was equally satisfactory. The song by Mr. Yon was pleasing, and at Mr. Fellows' request the composer played two of his piano compositions. Mr. Yon also played the piano accompaniment for Miss Boffa, who proved herself a performer of marked temperament and found instant favor with her listeners. Mr. Fellows gave further proof of his versatility in the last group of songs, which called for the gamut of expression. The singer was rewarded with great applause at the close. Miss Prescott, the accompanist, is entitled to a strong word of commendation for her skill at the piano. Mr. Yon, who is the organist at the Church of St. Francis Xavier, in West Sixteenth street, is a musician destined to make his mark in this country, for he possesses talent of a superior order. The more such recitals at the fashionable hostilities the better. More must be done to counteract the craze for bridge whist and prolonged tea parties.

Program for the Hess-Schroeder Quartet.

The Hess-Schroeder Quartet, assisted by Wassily Safanoff at the piano, will play the following numbers at their concert at Mendelssohn Hall, tomorrow night, Thursday, January 14: Beethoven quartet in E flat major, op. 74; Davidoff quintet, and Schumann quartet in A major, op. 41. The members of the Hess-Schroeder Quartet are: Willy Hess, first violin; J. von Theodorowicz, second violin; Emile Ferir, viola, and Alwin Schroeder, cello.

The Gotha Music Society, celebrating the fortieth anniversary of its existence, gave a performance of Bach's B minor mass, led by Alfred Lorentz. It was the first time Bach's mighty masterwork ever had been heard in Gotha, and the effect on the audience proved to be overwhelming.

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CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of Bayreuth Festival.
FRANCIS MACLENNAN and Mme. MacleNNan-Easton, of Berlin Royal Opera.
VERNON STILES, Dramatic Tenor, Vienna Imperial Opera.
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of "Parsifal" Tour.

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ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

Marie Delna scored another glorious success on Sunday last with her matchless singing in the concert of the Colonne Orchestra. The vast auditorium of the Châtelet Theater was again packed, from pit to dome, with an audience eager to hear this incomparable voice—a voice of luscious quality, with a timbre even and sympathetic throughout its entire range, and a range surprisingly great. Her splendid and forceful delivery of the great aria, "La Guerre," from "L'Attaque du Moulin," by Alfred Bruneau, was most telling and "brought down the house" in an outburst of applause that seemed never ending and was tremendous in its spontaneity. To feel the effect of Delna's impeccable singing of "La guerre, ah! l'horrible guerre!" is an experience never to be forgotten. It is thrilling and indescribable. In all and the many times I have been privileged to hear this great contralto sing, not once has it been possible to detect the slightest variation from pitch—a thing most rare in a voice of Delna's character, and a voice of such great extension. Madame Delna's selection immediately preceding her aria from "L'Attaque du Moulin" was a fragment from the third act of "L'Ouragan," by Alfred Bruneau—both of these operas having been "creations" of hers. In the earlier part of the program Madame Delna sang the "Stances de Sapho," by Gounod, accompanied by the

Colonne Orchestra, under Gabriel Pierné. The other soloist of this concert was Madame Riss-Arbeau, a pianist of many excellent qualities, who was heard in a fine performance of the fourth or C minor concerto of Saint-Saëns for piano. This concerto was written in September, 1875, and performed for the first time at the Colonne concerts, December 31, of the same year, when the composer himself played it. I may say this concerto is not the easiest one of the four or five that Saint-Saëns has written, but it sounded easy enough under the dexterous fingers of Madame Riss-Arbeau, who gave the work a clear and clean cut execution, amounting to brilliancy. Madame Riss-Arbeau is known as a pianist with an extensive repertoire, playing everything ever written by Chopin, from his first to his last opus, including the concertos and other ensemble numbers, which she has given here in a series of six or eight recitals, playing all from memory. In like manner this pianist plays programs of Schumann and of Grieg. Madame Riss-Arbeau would prove a splendid attraction for management in a tournée of such recitals in America. The rest of the Colonne concert consisted of orchestral numbers directed by M. Pierné in the absence of M. Colonne, who had gone to conduct a concert at Amsterdam.

During her sojourn in Paris—a short stay of about ten days—Marie Delna sang at two concerts of the



SOME HABITUÉS OF THE PARIS GRAND OPERA.

Colonne Orchestra; at a "Five o'Clock" concert of Le Figaro, and at a charity concert for the benefit of her brethren in the dramatic profession. At each one of these the artist achieved the same wonderful success. The Figaro said: "Marie Delna is a wonderful artist! But before admiring let us thank her in the name of all our friends. Madame Delna is now living at Brussels and sings only 'en représentation' (meaning 'star' engagements). She was greatly applauded last Sunday at the Colonne concert, where she will sing again next Sunday. Between these two successful performances the great singer has been kind enough to remember that she has many warm admirers and friends at the Figaro, who will be very pleased to see her. And yesterday she sang before an enthusiastic audience the 'Chant de la Guerre,' one of the best parts in 'L'Attaque du Moulin.' Madame Delna created this masterpiece of Alfred Bruneau, and the brilliant repetition which was given of it two years ago at the Lyrique Theater is not forgotten. No other artist has given more pathetic or touching expression to

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Communication avec les Principales Directions
d'Opéras du Monde

this stirring and beautiful music. Madame Delna was warmly applauded."

From another article, I quote the following: "Marie Delna has come back to us, but only for a few days, alas! the wonderful singer, the incomparable tragedienne, who has stirred all our artistic emotions. She sang at the Colonne Concert last Sunday, she will sing there again on Sunday, next, and these two only too short appearances, while re-awakening our former enthusiasm, will bring to our minds the regrettable fact that she has not come to remain. In fact Madame Delna's voice is more beautiful, more taking than ever, and we always experience the same delighted astonishment in listening to this splendid organ, which, without any effort, gives us expressions of joy, anguish and human grief, with a strikingly truthful note and a marvelous expression of power. No one better than she knows how to personify Cassandra, Fidès, Orpheus, and, above all, Marceline in 'L'Attaque du Moulin,' Marianne in 'L'Ouragan,' the two roles she fills so cleverly, and her art, in spite of her having taken so many different parts, has always remained the same, because, doubtless, it borrows its grandeur and its beauty from the fountainhead itself of ardent, generous life."

At the Salle Gaveau the Lamoureux Concert, conducted by M. Chevillard, offered its patrons this program: Overture to "Don Juan," Mozart; symphony in C minor, with organ, Saint-Saëns (organ, Louis Vierne); concerto for violin, Beethoven (solo, Henri Marteau); toccata for organ, Widor (M. Vierne); final scene from "Le Crépuscule des Dieux," Wagner (solo singer, Agnes Borgo).

A bit of interesting news from a French daily: "Yesterday we announced the astonishing news that 'Bacchus' had been taken off at the Opéra, and that this French

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work had been supplemented by 'Salome,' a German play. Does this choice of 'Salome' by MM. Messager and Broussan mean that the expenses relative to the scenic realization of this work would be less? It has already been mentioned that the financial situation at the Opéra is very serious, and to demonstrate this it is sufficient to quote the following facts and figures:

"The normal expenses at the Opéra are 4,000,000 francs per annum. The receipts intended to meet these expenses should be the following:

	Francs.
Subscriptions	1,500,000
Daily receipts	1,500,000
Sundry receipts
Masked balls
Rents
State subsidy	800,000
Total	3,800,000

"Since MM. Messager and Broussan have taken the direction the expenses have gone up in a most alarming manner. The personal expenses have increased 250,000 francs per annum, and the general expenses 60,000 francs. The first year of working included extraordinary expenses, notably 200,000 francs for expenses of direction, employment, rent, traveling expenses, publicity and transactions with known persons, for that period preceding the active working of the direction. About 200,000 francs have been spent for repairs; 180,000 francs for the decorations for 'Faust'; expenses for the constitution of the Society, etc., etc. So it is seen that the debut of the working shows the abnormal excess of nearly 1,000,000 francs expenses. The capital of the Society is 1,500,000 francs, which reduces, if the security of 400,000 francs is admitted, the disposable capital to 1,100,000 francs. The receipts, on the other hand, have been for the months of January, February and March 834,730 francs. The total expenses being nearly 1,000,000 francs. So that there is a deficit of 165,270 francs. At the present time, thanks to the intervention of divers persons, thanks to the monthly meetings of the subvention, there still remains about 300,000 francs in cash. These figures constitute a very disagreeable Christmas present for the Opéra directors. The symbolical hearth of the Garnier Monument will no longer possess for them the brightness and gaiety which it did in former days."

On Sunday the Salle of the Conservatoire presented a brilliant scene, filled with a warmly sympathetic audience to greet the many artists taking part in the big concert for the benefit of the Mutual Aid Society of the professors of the Conservatory. The program was long and varied—too long, in fact, to be quoted here. Among those taking part were Adèle Isaac-Lelong; Gabriel Fauré, direc-

tor of the Conservatoire; Mounet-Sully, of the Comédie-Française; MM. Leloir, Le Bargy, Georges Berr, Huguenet; Mesdames Bartet, Sorel, Piérat, Provost; M. Büsler, Léon Delafosse, the brilliant pianist; choruses and instrumental groups, masters and pupils.

The Opéra-Comique is preparing a grand revival of "Orphéo"; Marguerite Carré is rehearsing "Sapho," in which role it is said she will be at once exquisite and powerful. "Sapho" is looked for about the middle of Janu-



M. GASTON COURRAS
TYPES FROM THE PARIS GRAND OPERA ORCHESTRA.

ary, and toward the end of the month "Solange" is to appear in scene.

For the week's performances the Gaité announces on Monday, "Paul et Virginie"; Tuesday, "Lucie de Lammermoor," with Alice Verlet in the title role; Wednesday, "La Navarraise," "Le Jongleur de Notre-Dame"; Thursday (matinee), "La Bohème"; (soirée) "Lucie de Lammermoor"; Friday (matinee), "Paul et Virginie"; (soirée) "La Navarraise," "Le Jongleur de Notre-Dame";

Saturday, "Lucie de Lammermoor"; Sunday (matinee) "Jean de Nivelle"; (soirée) "La Navarraise," "Le Jongleur de Notre-Dame." Massenet's "Cendrillon" is to be brought out on Tuesday next, the 29th inst.

A month hence there is to be a gala performance at the Opéra, consisting of various attractions, to swell the fund for a Beethoven monument in Paris.

Yesterday, at the residence of M. Gailhard, formerly director of the Paris Opéra, was held the reading and audition of a part of the new lyric tragedy, "La Fille du Soleil," written by Maurici Magre and composed by André Gailhard. This work is to be performed in the Théâtre des Arènes, at Beziers, the end of next August.

The three brothers Kellert, piano, violin and cello, have been engaged for twelve weekly matinees at the Salle des Arts, Rue de la Ville l'Évêque.

Probably the most attractive affair of the Parisian artistic and social set given so far this season, was the studio tea on Sunday afternoon, the hostess of which was Katharine Fisk, who, with her usual charm, entertained her many friends. Enthusiastic exclamations of pleasure were heard as the guests were ushered into the vast studio and miniature theater, which the prominent American singer now occupies. A more ingeniously planned or better thought out workroom than is Madame Fisk's atelier would be hard to find; and in it the great contralto's full rich voice was heard to splendid advantage in "Die Lorelei," by Bungert, and Nevin's "Oh, That We Two Were Maying," to the fame of which latter Madame Fisk has added by her exquisite interpretation. Alyse Gregory, a clear high soprano, sang "Who Is Sylvia?" to the delight of the guests and the credit of her teacher. Mary Miller's fine contralto contrasted agreeably in "But the Lord is Mindful." Margaret Hammond played the cello and at the piano the accompanist of the Opéra Comique, M. Cuignache, added to the charm of the occasion. Besides the music, Madame Fisk made the moment a complimentary one to Rachel Worrall, whose wonderful portrait of the singer represents in its full the promise and talent of this young American painter. There were about a hundred and fifty persons present. Among those remarked were: Madame Marsh, Mrs. George B. Newton, Mrs. Winifred Hunter, Madame Hayman, Dr. and Mrs. Younger, Dr. and Mrs. Bobier, Mrs. William Hammond, Dr. and Mrs. Robinson, Dr. and Mrs. Spaulding, Mrs. Merrill, Mr. and Mrs. Monahan, Mrs. Weymouth, Nina Estabrook, Mr. and Mrs. Van Vechten, Henrietta McCrea, M. and Madame Depas, M. Dall' Orso, G. Coates,

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the Duke de la Chatre, Count de Bois Luzu, Baron de St. Didier, George Aid, M. Codorin, M. Humbert, M. Putz, and M. Madrescaux.

Charlotte Lund, the soprano, has just arrived here from America, where she has been singing successfully with the New York Symphony Orchestra. The young singer encountered stormy weather all the way over and is now lying ill from the effects of the voyage.

Sir Francesco Paolo Tosti, the composer, has arrived from London, but leaves immediately for Italy.

R. G. McLean, who has been studying here the last ten months with King Clark, has just left for his home in Toronto, Canada. Mr. McLean has a beautiful baritone voice and is soon to make a tour of Canada with Gertrude Huntley, the pianist.

Emma Nevada-Palmer and Dr. Palmer, with Mignon Nevada, their daughter, passed a few days in Paris on their way from Italy to Lisbon, where the young prima donna is engaged to sing a series of special performances at the Teatro San Carlo. Miss Nevada will sing in the "Barbiere di Siviglia" and in "Rigoletto." She has also been re-engaged for the Costanzi, at Rome.

Mr. and Mrs. King Clark left Paris on Christmas Day for a week's vacation in London. They are joining a large house party there, and King Clark has been looking forward to this much needed rest. Mr. Clark's entire time is filled and his assistants, Mrs. Clark and Mr. McBurney, are busier than ever. Georg Vollerthun also is very much occupied with a large class in German lieder and German operatic repertory. Herr Vollerthun will spend his vacation in Berlin.

Brahm van den Berg's Success on Marchesi Tour.

Brahm van den Berg, the pianist, now touring with Madame Marchesi, is having fine success. The following extract is from the Milwaukee Sentinel of January 5:

Brahms van den Berg, Marchesi's accompanist, proved a pianist of much ability. His renditions added much to the program of last night. Technically and interpretatively he proved himself of wide merit. Two Chopin numbers opened his program. His most far reaching "bit" was made in the "Midsummer Night's Dream" paraphrase. In the Moskowski "Les Vagues" he attained pianistic brilliancy.

Novelties of 1908.

The music critic of the New York Sun, having time and ambition, compiled this list of musical novelties presented in New York during the year 1908:

- January 1.—Gustav Mahler's first appearance here as a conductor. He directed "Tristan und Isolde."
- January 3.—Chapientier's "Louise" produced by Oscar Hammerstein at the Manhattan Opera House.
- January 9.—Herman Biachoff's E minor symphony produced by the Boston Symphony Orchestra.
- January 15.—Debut of Luisa Tetrazzini at Oscar Hammerstein's Manhattan Opera House.
- January 16.—First performance of Sibelius's C major symphony, No. 3. (Russian Symphony Orchestra.)
- January 18.—First performance of Vincent d'Indy's symphony, "A Summer Day in the Mountains." (New York Symphony Orchestra.)
- February 2.—"Eugen Onegin" given in concert form by the New York Symphony Society.
- February 4.—Charles Martin Loeffler's quintet in F major produced by the Kneisel Quartet.
- February 5.—Giordano's "Siberia" produced by Oscar Hammerstein at the Manhattan Opera House.
- February 13.—Balakirev's symphonic poem, "Tamara," produced by the Russian Symphony Orchestra.
- February 19.—Debussy's "Pelléas et Mélisande" produced by Oscar Hammerstein at the Manhattan Opera House.
- February 20.—Max Reger's "Variations and Fugue on a Merry Theme" performed by the Boston Symphony Orchestra.
- February 22.—First performance of George W. Chadwick's "Symphonic Sketches." (Boston Orchestra.)
- February 22.—First performance here of Richard Wagner's "Christopher Columbus" overture. (New York Symphony Society.)
- February 28.—First performance of Josef Hofmann's third piano concerto. (Philharmonic Society; Mr. Hofmann, soloist.)
- March 4.—Debut of Berta Morena at the Metropolitan.
- March 19.—Converse's "Joan of Arc" and Loeffler's "A Pagan Poem" produced by the Boston Symphony Orchestra.
- April 2.—Ernest Dohnanyi's serenade in C major, opus 10, produced by the Olive Mead Quartet.
- April 7.—Raffredo Caetani's quartet, opus, 12, produced by the Kneisel Quartet.
- October 19.—Emil Sauer played his own first piano concerto. (Philadelphia Orchestra.)
- October 21.—First performance of Max Reger's sonata, opus 42, for violin unaccompanied. (Dora Valesca Becker.)
- November 7.—E. A. McDowell's "Lamia" produced by the Boston Symphony Orchestra.
- November 9.—Opening of the season at the Manhattan Opera House.
- November 13.—Revival of "Samson et Dalila" by Oscar Hammerstein at the Manhattan Opera House.
- November 14.—Opening of the new Academy of Music, Brooklyn.
- November 14.—Debut of Dr. Ludwig Wüllner, song singer.
- November 16.—Opening of the season at the Metropolitan Opera House. Debut of Arturo Toscanini, conductor.
- November 17.—First performance of Courtlandt Palmer's A minor quintet. (Kneisel Quartet.)

November 23.—Eugen d'Albert's "Tiefeland" produced by Giulio Gatti-Casazza at the Metropolitan Opera House.

November 27.—Massenet's "Le Jongleur de Notre Dame" produced by Oscar Hammerstein at the Manhattan Opera House.

November 27.—Henry Hadley's symphonic poem, "Salome," produced by the Philharmonic Society.

December 1.—Max Reger's E minor trio, opus 102, produced by the Adele Margulies Trio.

December 2.—First performance here of Debussy's "The Blessed Damosel." (Oratorio Society.)

December 8.—First performance here of Gustav Mahler's second symphony. (New York Symphony Orchestra; Mr. Mahler conducting.)

December 10.—Arturo Toscanini conducts "Götterdämmerung" at the Metropolitan.

December 10.—First performance of Alexander Scriabine's "L'Extase" symphony. (Russian Symphony Society.)

December 10.—Debut of Mischa Elman, violinist. (Russian Symphony concert.)

December 11.—Rubinstein's piano fantasia in C major, opus 84; first performance here; Josef Lhévinne with the Philharmonic Society.

December 14.—Reappearance of Madam Melba at Oscar Hammerstein's Manhattan Opera House.

December 15.—First performance here of Grieg's unfinished quartet in F major. (Kneisel Quartet.)

December 17.—Puccini's "Le Villi" produced by Giulio Gatti-Casazza at the Metropolitan Opera House.

December 19.—Pierne's "The Children at Bethlehem" produced by Frank Damrosch at a Young People's Concert.

December 25.—Verdi's "Otello" revived by Oscar Hammerstein at the Manhattan Opera House.

The Misses Hudson and Benedict in Worcester.

Caroline Hudson, soprano, and Pearl Benedict, contralto, were two of the soloists at the recent performance of "The Messiah," with the Worcester Oratorio Society, at Mechanics Hall, Worcester, Mass. The following extracts from the Worcester Evening Gazette show that both of these singers found favor with listeners:

To the contralto, Miss Benedict, was given one of the most beautiful and best known arias, "He Shall Feed His Flock," and those who have heard it sung before never heard it to better advantage than it was sung last night. Miss Benedict's voice is a rich, warm contralto full of resonance. Her other arias were given fully as satisfactorily and she became at once a favorite. Miss Hudson, the soprano, possesses a voice of beautiful quality and her singing of "I Know that My Redeemer Liveth" was a revelation. The audience was absolutely breathless, breaking into frantic applause only after the last note had died into silence.

Singers Dead at Messina.

A cablegram from St. Petersburg says: "M. Petroff, a prominent Russian basso, and two Italian singers, Signores Catani and Gambi, tenors, perished at Messina. They all appeared last winter at St. Petersburg."

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35 WEYMOUTH ST.,
LONDON, W., December 30, 1908.

The autumn season is ended, and that of winter does not begin until toward the end of January. There have been a large number of concerts, but it cannot be said that many of them have been of exceptional interest or importance, if the orchestral ones are left out of the scheme. The London Symphony Orchestra gives its next concert in February, and from that time on there will be another succession of recitals, etc., until the regular spring season commences.

Those who have attended the rehearsals of the chorus for the Covent Garden January season are loud in praise of the work being done by this important branch of the opera forces. Particularly has attention been called to the chorus of the "Meistersinger," which, it is said, has never been rendered in so finished a manner as by the present chorus now under training. So remarkable is their work that even the principals have commented upon it, so we are anticipating much enjoyment from this particular opera.

A debate was opened last week at the Royal Academy of Music by Charles Manners on the question of "National Opera." Recent happenings in Paris and Munich were used to point the tale, although it was mildly suggested that even such a private enterprise as the Metropolitan Opera House, of New York, was not entirely free from troubles and defects.

"The Messiah" will be sung at Queen's Hall on New Year's Day with the Sheffield Chorus and soloists. This is the first appearance of the chorus in London since its return from Canada.

Irene Ward-Meyer and May Ward-Meyer, two English girls who have been studying abroad and appearing with success on the Continent, will give a series of piano and violin recitals in February.

The Sunday evening concerts at the Coliseum have proved most attractive. There are an orchestra of one hundred and always several soloists, good popular music being played and sung.

The twenty-fourth annual conference of the Incorporated Society of Musicians is now being held. Dr. Frederick Niecks, professor of music at Edinburgh University, is to read a paper entitled "Musical Terminology. Considered

Historically, Practically and Remedially." There are to be a number of other papers, all of importance, upon musical subjects.

Theodore Byard gave his first concert in Athens a few days ago, when he was warmly received by an enthusiastic and appreciative audience. Mr. Byard was greatly interested in the conservatory of music at Athens, which is run on excellent lines by its founder, Mr. Nazos, who has made it what it is by his own individual efforts. There are excellent professors in all branches, from every part of Europe, and there are 500 pupils. Mr. Nazos arranged for Mr. Byard to hear a chorus of Byzantine chants, which he is endeavoring to revive in the churches. The music is strangely primitive, but singers are capable of singing the unusual tones which are necessary for this music. The enthusiasm and general tone of both professors and pupils at the conservatory do enormous credit to a small city



HANDEL MONUMENT IN WESTMINSTER ABBEY.

like Athens, which is so far removed from the hearing of any music.

Max Mossel, violinist and professor in the Birmingham Midland Institute, made his final appearance in England at Albert Hall last week. He left London almost immediately afterward to start on a recital tour of ten months in the Dutch East Indies, China and Japan. He has arranged to give a recital every evening.

Watkin Mills was one of the soloists at the eighth annual performance of "The Messiah" by the Sheffield Musical Union, and "acquitted himself in the manner which has

been acquired on a hundred platforms. He displayed all his old skill and vocal excellence in the different arias, and demonstrated his sterling worth in all that he did."

Baron d'Erlanger, one of the directors of the Grand Opera Syndicate, is the composer of an opera written on the subject of "Tess," the novel by Thomas Hardy. It is said that it will be produced in the coming grand opera season in the spring.

Madame Melba has ordered a complete set of expensive orchestral instruments at the flat pitch, which she intends to present to the Melbourne Philharmonic Society.

It is said that the Earl of Shaftesbury has refused an offer of \$5,000 a performance to sing in America. He appeared the other day at a concert in the Northern Polytechnic Institute and sang "If with All Your Hearts," accompanied by his sister, Lady Mildred Allsopp.

Helen Louise Davis and Winifred Rohrer, two young Americans who have spent two years on the Continent at Leipsic and at London in study, left for their homes in America last week, and will probably soon be heard in concerts and recitals, beginning their winter season at Columbus, Ohio. Miss Davis has a well trained mezzo soprano voice and Miss Rohrer is a skilled accompanist.

The Chopin recital given recently by Katherine Ruth Heyman, was in every way a success. The Standard said: "She possesses temperament, imagination and an authoritative technic, which, added to a liquid touch, makes her playing a happy combination of sweetness and strength. The finesse, loveliness and delicacy of the berceuse were well accentuated." There was also a mention of her playing of the B flat scherzo, in which it was said that the "work as a whole was interpreted with the vividness and romance it demands, and proved the pianist had not only command of varied tone color, but the intelligence to grasp the subtleties of the work." From the Daily Telegraph: "Her playing was informed by excellent finger technic, entire absence from mawkish sentiment, considerable power and the delightfully fresh spirit already referred to. Her promised appearance with the Queen's Hall orchestra will be welcome." Miss Heyman is to play with the Berlin Philharmonic in February. A. T. KING.

Jules Jordan's Opera.

"The Buccaneers," a comic opera, in one act, by Jules Jordan, is being performed in Providence, where Dr. Jordan resides. The work is not pretentious, it means to be just exactly what it calls itself—a nautical opera in one act, for four male voices. Its performance at Keith's Opera House in Providence has been attracting a great deal of attention, since it has been running smoothly and the papers are giving a great deal of notice to it. This should be of some satisfaction, because it is not every day that a thing of this kind can be accomplished. The opera is published by the White-Smith Music Publishing Company in good and creditable style, and should make the rounds of the country, judging from the praises that have been given to it in Providence.

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MUSIC TEACHERS' NATIONAL ASSOCIATION.

THIRTIETH ANNUAL MEETING AT WASHINGTON, D. C.

WASHINGTON, D. C., December 31, 1908.

On this last day of the year the Music Teachers' National Association which has been in existence since 1876, completed its thirtieth annual meeting, held for three days of this week, for the first time in this city. The association is thirty-two years old, but has held only thirty annual sessions. That is because in 1877 and 1891 there was none. The former meeting places have been as follows: Delaware, Ohio; Chautauqua, N. Y.; Cincinnati (twice), Albany, Buffalo, Chicago (twice), Providence, Cleveland (twice), New York City (five times), Boston, Indianapolis, Philadelphia, Detroit, St. Louis (three times), Denver, Des Moines, Put-in-Bay (twice), and Asheville, N. C. The objects of the association expressed in its earliest constitution were "mutual improvement by interchange of ideas, the broadening of the culture of music among its members, and the cultivation of fraternity feeling." While this policy has been broadened out somewhat in later years, the association is wary about placing its seal of approval upon any method or course of study; and the arguments on musical subjects are carried forward in a broad, comprehensive way. It is a convention where there is the utmost freedom and latitude of idea in educational advancement, where all are welcome, and where none can be antagonized through narrow sectarian creed or bigotry of doctrine.

The association is now advancing, however, to a secondary stage of its career in which it will endeavor to take up some of the more serious problems of the musical situation in America today and suggest improvements or corrections along helpful lines, endorsing the same as a body, instead of merely talking or reading papers about them. This determination was shown through the energetic action of Ralph L. Baldwin, of Hartford, Conn., the secretary-treasurer, who also had charge of the section on public school education. In the short time allotted to public schools, Mr. Baldwin succeeded in lashing his cohorts into a serious consideration of the report upon which the sub-committee on public schools has been working since last year. This report was in the form of a standard of attainment in music for grammar schools; and after a few corrections had been made in it at the first conference it was adopted by the association and ordered printed and circulated among the supervisors of public school music in this country.

This report read as follows:

MUSIC TEACHERS' NATIONAL ASSOCIATION.
NEW REQUIREMENTS FOR GRAMMAR SCHOOLS REPORTED BY THE
SUB-COMMITTEES ON PUBLIC SCHOOLS.

AIM AND REQUIREMENT.

The proper study of music trains the intellect, awakens the emotional nature, provides a medium for the expression of emotion,

develops a love for the beautiful, leads to the recognition and appreciation of great works of art, adds to the pleasures of life, and exerts a cultivating and inspiring influence on character.

GENERAL AIM.

I. Briefly stated the aim is as follows: First, to develop an appreciation of good music; second, to develop the emotional nature aesthetic sense by the interpretation of good music; third, to teach the language of music for reading and singing.

II. More specifically stated, the aim in the teaching of music in the grammar schools is to present the subject so that a pupil at graduation shall have acquired:

(a) The ability to render any standard song, previously prepared, with agreeable tone and phrasing (implying breath control); feeling for the spirit, the tempo and character of the song.

(b) First, the ability to sing at sight, with words, a melody of moderate difficulty, such as the easier hymn tunes and folk-songs, or any part of a three- or four-part song of that degree of difficulty; second, the ability to sing at sight an eight-measure phrase, without words, in any major or minor key, with any time signature, employing the use of one, two, three or four tones to the beat, common forms of the unequally divided beat, syncopation and chromatic tones in common use.

(c) First, for writing, the knowledge of all fundamental principles of time, note values, measure structure and signatures; second, the knowledge of two clefs, all fundamental knowledge of keys and key signatures, major and minor, sufficient knowledge of the five characters used to represent chromatic tones to insure intelligent reading; third, the knowledge of common Italian terms for tempo and expression.

(d) Some knowledge of good musical literature, implying the memorizing of some standard songs or themes from compositions, with some biographical knowledge of the great composers.

Attention should be given to ear training and tone production.

It will be the policy of the association to extend this work to cover education in the high schools, colleges and universities. This fact was developed during the session of the college and university section on Thursday when papers were read by Albert A. Stanley, of the University of Michigan; Henry Suzzallo, of the Teachers' College, and Leonard B. McWhood, of Columbia University, followed by brief talks from George C. Gow, of Vassar; Rosseter G. Cole, of the University of Wisconsin, and Mr. White, of Syracuse University. An unusually interesting discussion which followed these led to the motion that an effort similar to that producing the public school report should be put forth in behalf of the high schools. This motion was carried, and will undoubtedly bear fruit next year.

There was a commendable effort to stir the association to take some action on the excellent reforms outlined in the paper of President Waldo S. Pratt, of the Theological Seminary, Hartford, and this would have succeeded but for an irrelevant counter motion which was allowed to block the way and divert the attention of the members. Mr. Pratt, in a speech, had urged the importance of putting the

policy and plans of the association into some more definite form of statement than has as yet been done. He also pointed out the confusion which now exists in musical terminology, and urged that musicians should try to make this more uniform and satisfactory. His ideas were put before the association on Thursday morning in the form of a motion, in line with the new policy of the association to tackle fearlessly the grave musical problems confronting every musician and music lover in this country. That so valuable a motion should have been promptly and effectually quashed was the only blot upon the otherwise praiseworthy program of the association.

The proceedings of the association this year, which will soon be published in book form, were unusually interesting, owing to the large proportion of excellent papers read. The convention was opened at George Washington University by the president of the university, Charles W. Needham, L.L. D., who spoke in part as follows:

I stand for a moment only between you and the interesting program to extend a cordial welcome to the Music Teachers' National Association and to each of its members present. It gives me a peculiar pleasure to perform this service, because of the splendid work already done by this association, and because of its aims and purposes for the advancement of one of the most important of the fine arts. We feel it an honor to have so many distinguished scholars and teachers assembled here for the advancement of the noble science for which you are organized and working.

My first words shall be on behalf of the National City, which has become a popular meeting place for societies of all kinds. You should feel quite at home here; it is your city. Washington belongs to the Nation. It is essentially a city where mind rather than money dominates. There are great forces at work here, but they are the forces of the soul seeking after better ideals in government, and the settlement of questions involving the political and the social conditions of this great Nation.

I desire also to express a most hearty welcome on behalf of this university. All we have is yours to use and enjoy during your stay with us. We only wish we had more to give. For this week we count you members of the faculty and hope you will accept the temporary appointment.

You will not expect me to speak with any authority or much knowledge upon the subject for which your association is organized. I can only speak from the "pit," the standpoint of an ardent admirer. Music has a charm that cannot be analyzed or expressed in words; a power that moves and uplifts generations of men and women. The singer sings a new song, and presently all the daughters of men are playing it upon instruments of music. The boys on the streets are whistling and marching to its rhythm, and life has a little more joy in it. Art does not simply produce pleasure and enjoyment; it stimulates the conscience, moves the will and is strongly impulsive toward high and noble action. Whatever stirs and sets on fire the higher emotions creates action which gives zest, and health and joy to life. Who, listening to the impassioned orator, does not feel his nerves quiver, while the mind, like the prophet's sky, is filled with horsemen and chariots?

Immediately following Mr. Needham's remarks, the audience was introduced to Frederick W. Root, of Chicago, the son of the composer: Mr. Root's paper, which was admirably read both as to tone and inflection, proved to be one of the wittiest of the sessions. It was constantly interrupted with laughter and applause. Although written

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in a bright, readable style, the essay nevertheless bristled with matters of importance to the convention, which showed careful research and thought elaboration. Mr. Root spoke on the subject "Then and Now"—Some Contrasts Between the State of Musical Education in 1876 and in 1908." He said:

The topic of "Then and Now," treated in the presence of the M. T. N. A. upon the occasion of the thirtieth annual meeting, is very stimulating to the imagination. Impulsively as the theme is presented, the mind seizes upon its dramatic possibilities. Thirty years and more of meeting, organizing, preaching and performing in the principal cities of this land, by the distinguished men and women of our profession, banded together in noble purpose, what might come of it—what impressive evolution, transformation, conquest in the realm of art!

Unhindered by statistics of lengthy reflection, we have an alluring mirage as of a mighty engine of civilization cycled the M. T. N. A., with its powerful machinery transforming the squalid Then into an opulent Now. We have a flashing vision of lofty heights, a modern Parnassus crowned with the massive temple of our achievements from the porch of which we may behold our dominions, wherein are oratorio societies in every country, orchestras in every city, musical instruction in the schools of every cross road, grand opera accessible to all, conservatories upholding the highest ideals, colleges welcoming music as a part of the curriculum, none but competent teachers in the field—in short, the embodiment of all our dreams.

Now, to me has been accorded the privilege of recording all this, of seeing what I can of it, leading you to the proper standpoint from which to observe it, and calling upon you to rejoice over it. Oh, that some orator of golden tongue and flexible conscience might stand in my place today! I seem to find so many inconvenient facts in the way that the panegyric due at this time will not work out as it ought. However, if we all agree not to demand too much from the history of the M. T. N. A. and concede that the millennium appears as human endeavor, we may find some interesting reflections in the then and now of our association, and possibly may conclude that we have not lived in vain. The atmosphere of our meetings has never been favorable to the consideration of ideas concerning fundamental musical education. . . . Many essays were read, but that kind of formal talk meets definite needs with no such efficiency as direct interchange. It is like shooting at random. Nor has this lack, if it be lack, been much better met in round table sessions, where questions and discussions are supposed to be specially in order. In these meetings, so far as my observation went, the personal equation, or human nature, or circumstances, or whatever we may call it, usually intervened to overbear all attempts at logical discussion, which function would then result in a lot of statements from one and another having no natural sequence or pedagogic arrangement. . . . I do not mean to criticize the M. T. N. A., but only to justify the remark that the objects of the association are obscure to the minds of many.

Mr. Root then proceeded to narrate the progress or lack of it in the general development of music throughout the country. He said that the last thirty years had developed the possibilities of piano touch as never before, pointed to the failure of all efforts to attach a real value to musical certificates of graduation, observed with pleasure the exalting of mental competency over bodily dexterity, and showed how the pupils in many public schools are now taught to compose the words and music of little songs. But there was little advance in vocal culture methods, excepting the retirement of that old vagary of "the Italian method." It was still a badge of respectability, an heraldic motto, which all claimed and nobody could explain when the M. T. N. A. set out.

But there is greater appreciation of symphonic works now, Mr. Root said, and now the claim is boldly made that American teachers are as good as those of foreign birth.

Mr. Root finished his paper with a series of question marks. "Are the pianola, graphophone, etc., of unmixed

advantage to general musical culture?" he wanted to know.

"To what proportion of piano pupils is the dumb piano of evident use?"

"Is grand opera a genuine form of dramatic art (as some excellent critics hold) rather than an irrational convention which we have been accustomed to?"

"Is it true that the art of singing has been lost and that we are now in a degenerate age, vocally considered?"

"Is progress best subserved by requiring pupils to work at music within their ability with a view to taste and finish, or at what is beyond them as a stimulus to industry and ambition?"

"Is sight reading of instrumental music, especially, a gift, or can proficiency be obtained by methodical work?"

"Should our Government assume a responsibility regarding musical education such as is accepted by foreign governments?"

"Have we a national school or character of music?"

"Can a musician of depraved character give true expression to music?"

"Does the study of music develop intellectuality equally with other studies in common education?"

These and a dozen other questions were put by the son of the composer of "The Battle Cry of Freedom," and as he took his seat the president remarked: "Now that we have got at the Root of the matter, we will proceed with the paper by Dr. Raymond. George L. Raymond, the professor of aesthetics in George Washington University, was then called upon, and read his address on "Music as Related to the Other Arts and to General Culture." This paper was a literary production of rare worth, and, while not referring to pedagogy or the affairs of the society, it was an artistic treat which was thoroughly enjoyed by all present.

In the evening George W. Chadwick, director of the New England Conservatory of Music, gave an essay on "The Ideal School of Music." In introducing the veteran composer, President Pratt said that Mr. Chadwick had read a paper before the society at its first meeting in 1876; "and," he added, "as I look at him today I can hardly see how he was old enough at that time to have done so."

Mr. Chadwick stated that there is no ideal school of music in this country. Musical education begins with the training of the ear, both mental and physical. He outlined in an interesting way the steps in musical training—the order in which the branches of music should be taken up and pursued. He strongly recommended part writing for all students of music, and said this study should be founded on the Bach chorales. In its highest form musical composition cannot be taught, and pupils who have not the composer's inspiration should be discouraged from attempting to compose. They may acquire the form of composition but can never become composers in the highest sense of the word. Another class of pupils there is who are possessed of the vice of industry, desiring to compose futile music by the yard, and sighing rapturously at the mention of Chaminade or Debussy. The study of inter-

pretation should not be studied in classes; it is better taught to the individual pupil, for while it may be profitable for pupils to listen to the mistakes of others, their time could be more profitably spent in practice. Singing teachers should possess a sixth sense, enabling them to perceive at once the errors of vocal production in the voices intrusted to their care. It happens often that those who possess this sense are not musicians and are yet very excellent voice builders.

These and many more were the subjects touched upon by the veteran American composer; and, while seemingly prejudiced in his ideas of contemporary composers, his remarks were received with most sincere appreciation and applause.

One of the epoch making papers of the session was read by President Waldo S. Pratt.

After some opening remarks about the importance of putting the policy and plans of the association into some more definite form of statement than has as yet been done, Professor Pratt turned to his special subject of "System and Precision in Musical Speech." He said at this point:

We musicians are often twitted over our alleged inability to discuss our art so as to be consistent with ourselves or intelligible to others. Some of this ridicule is senseless, proceeding from those who are merely ignorant, and scornful because they are ignorant. But some of it comes from intelligent critics, who know what language is for and how it should be used. It is perfectly fair for them to set our musical literature in contrast with the literature of other subjects, or to compare the way we talk and teach with ways used in other fields. And it is worth our while to give heed when they tell us that we musicians do not seem to have a settled and luminous vocabulary, or a well-wrought body of definitions, or even always a rational classification of our ideas. We cannot respect ourselves as students if we are satisfied with hazy notions or slovenly ways of expression. We surely cannot make good our title to be teachers if we are not prepared to give our pupils something solid and clear for their minds to grasp. It is hopeless for us to push music into competition with other disciplines in formal education if on this intellectual side it is plainly inferior to them. And, in the long run, the whole status of music as a part of mental culture may depend upon the attitude toward it that a careless and chaotic terminology betrays.

Once in a while the device of the parallel column is brought to bear with deadly effect in showing up the inexact and contradictory way in which essayists and other descriptive writers about music discuss a given work or a given artist. That their mere opinions and judgments should differ is to be expected, but their statements of the facts on which their criticism is based ought not to be seriously unclear or at variance. In this respect the curiously reckless way in which certain books about music have been written in America seems to be becoming a proverb among our cousins across the water. There is a tremendous temptation for a professional writer of essays to make a witty remark, whether true or not, or to coin a phrase, whether precisely accurate or not. It must be confessed that the lot of those who undertake to be critics is not a happy one, if they are constantly at it, since they are forced incessantly to compromise between what they know they ought to say and what they suppose their readers will expect them to say or will consider interesting. Hence, perhaps, most of us are wary about indulging in much formal written criticism. But we are not in the least wary about informal spoken criticism. And I fear that few of us are not guilty of talking about musical works, and especially about composers and performers, with a glib carelessness that would surprise us if it were stenographically reported. Whenever we do this, we are at once lowering our own standard of thought and helping to confirm the uninstructed outsider in the

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conviction that most musical talk is a half-barbarous lingo. Perhaps it is hardly fair to make much of this side of the matter, since neither criticism nor conversation feels itself under much obligation to be systematic or precise in expression. But the case is far from good when we turn to the makers of text-books and dictionaries. These people are supposed to be technical, and their business is to classify and define with system and precision. As a class, they have made great strides in recent years, thanks to diligent work by the better scholars among them. But their books still exhibit some startling variations and inconsistencies that make the irreverent smile and the injudicious rail. For there are notorious pitfalls scattered in all parts of the field. If these pitfalls are inherent in the subject of music, they ought to be filled up or bridged over. If they are pitfalls only to the unwary, we ought to learn not to fall into them.

Some illustrations were cited, and the speaker then enumerated certain reasons why the terminology of music was somewhat mixed.

It was urged that musicians should not be content with their terminology, but should try to make it more satisfactory.

In particular, a first step for every student is to divide the whole subject of music into its natural departments, so as to bring together all the terms under each. In this way the great problem of handling from ten to fifteen thousand terms was much simplified. Then, in the cases where matters are confused, the best scholarship, historic and linguistic, is demanded. Professor Pratt added:

Everywhere we need to remember that language has laws of its own, which it is useless to defy. It is a reproach too often urged with force against us musicians that we are too busy to be scholarly and too ambitious to be thorough. Whether this is true or not in other subjects than this, it should not be true here. Let us beware of half-baked opinions, of ignorant prejudices, of well-meaning, but hasty, crusades.

And at the end a few words were said about the fact that the greater part of musical speech was highly serviceable, so that it is only in certain particulars that improvement was demanded.

Arthur L. Manchester's paper, "Some Conclusions Resulting from the Inquiry Into the Status of Music Education in the Secondary Schools, Colleges and Universities," was based upon the statistics which Mr. Manchester collected for the Bureau of Education, in Washington, and which have been recently issued in pamphlet form by that department. This report was prepared in accordance with an urgent recommendation of the M. T. N. A., through the president, Mr. Pratt. After naming the purpose of the inquiry and speaking of the difficulties encountered in the preparation of the pamphlet just issued, through the indifference, and, in some cases, antagonism of musicians, Mr. Manchester stated that the present bulletin was but a part of the full report, a second bulletin, giving information as to music in the public schools, now in process of preparation, being necessary to a complete view of the subject of organized music education in the United States.

Oscar G. Sonneck, chief of the music division in the Library of Congress, in his paper on "The Music Division of the Library of Congress—Methods, Policies and Resources," described the extent to which the present musical collection is catalogued, outlined the policies of the division in selecting new material, and showed how the aim has been to widen the circulation of its material,

so that out of town musicians may have access to it. "Beginning with the eighteenth century," said Mr. Sonneck, "the Library of Congress aims at a collection of music and books on music sufficiently comprehensive to ultimately relieve the American scholar of the necessity of consulting European libraries, except for research not bearing directly or indirectly on music in America as a reflex of music in Europe. In the matter of autographs the great European libraries—think of the stupendous collection of Bach autographs at the Berlin Royal Library—are so immeasurably ahead of us, that to wrest a few specimens from them on the open market would be folly. *** It is entirely different with autographs of American masters. These should be saved from disappearance and destruction, and the logical place to preserve the manuscripts of great American musicians for future scientific or tributary reference is the Library of Congress, our national library. That, however, cannot be accomplished unless the American composers or their heirs or public spirited citizens concur in this view, intrust such treasures to our care and follow the example set by Edward MacDowell, Dudley Buck, Prof. and Mrs. John Knowles Paine."

William H. Humiston, who was a pupil of Edward A. MacDowell at Columbia University, New York, read "An Appreciation of Edward MacDowell" (died January 23, 1908). In introducing Mr. Humiston, the president said it was appropriate that the memory of America's great composer should be honored at this meeting, and that the association had been fortunate in securing Mr. Humiston to speak on his life and work. Mr. Humiston gave a critical estimate of MacDowell's compositions, taking up each in turn. He claimed that MacDowell's artistic forces had been used up during his later years in fighting injurious and powerful foes, and that his life was abbreviated just as that of a plant cut short of air. He illustrated the wide appreciation MacDowell's works have aroused for him and for our national music, in foreign countries; instancing Massenet and Glazounow as examples of MacDowell's admirers. Of the MacDowell sonatas, he thought the "Keltic" to be the greatest, although one was likely to prefer whichever he had been playing last. He differed from Lawrence Gilman, frequently, in estimating the work of MacDowell; he defended MacDowell's "mannerisms," for, "if we like a composer we like his mannerisms"; and concluded that MacDowell had helped to place America on an artistic level with other nations of the world.

There were several informal conferences during the convention. At the piano conference of which Constantin von Sternberg was chairman, there was discussion by Leonard B. McWhood, Arthur Foote, Arthur Whiting, Richard Zeckwer, Mr. Hattstadt (American Conservatory of Chicago), A. L. Manchester, Thomas a'Becket, and Mr. Lutkin.

During the public schools conference short papers by Edward B. Birge, of Indianapolis; George Oscar Bowen, Northampton, Mass., and William H. Critzer (Galion, Ohio) were read, and Messrs. C. B. Cady, C. H. Farnsworth (Teachers' College, New York City), Robert Foresman (New York City), and P. W. Dykema (Ethical

Culture School, New York City), took part in the informal discussion.

At the harmony conference, under the chairmanship of George C. Gow, of Vassar, Albert A. Stanley, of Ann Arbor; Professor Cole, of the University of Wisconsin; Mr. McWhood and Richard Zeckwer participated.

There were several functions of a social nature which were wedged in between the numerous meetings; and chief of these was the reception of the society by the President, at the White House, on Wednesday afternoon. Monday evening a very successful reception to the visiting teachers was tendered by Washington musicians at the Hotel Gordon. Dr. Elmer Brown, the Commissioner of Education, was present and made an excellent speech.

The officers of the association present were: Waldo S. Pratt, of the Theological Seminary, Hartford, Conn., who is the president; vice president, Rossetter G. Cole, University of Wisconsin, Madison, Wis.; secretary-treasurer, Ralph L. Baldwin, Hartford Conn. and members of the executive committee; Calvin B. Cady, of Boston; Arthur Foote, the well known composer, of Boston; Arthur L. Manchester, of Converse College (Spartanburg, S. C.); Chas. L. Morrison, of Oberlin Conservatory, Oberlin, Ohio, and Albert A. Stanley, of the University of Michigan, Ann Arbor, Mich. Among other out of town members were: George W. Chadwick, New England Conservatory of Music; Constantin von Sternberg, Philadelphia; Mrs. Evelyn Fletcher-Copp, the inventor of a well known musical method in kindergarten; S. B. Whitney, Boston; P. C. Lutkin, of Northwestern University, Evanston; Leonard B. McWhood, of Columbia University, New York; Charles B. Farnsworth, of Teachers' College, New York; Thomas B. Currier, Boston; Richard Zeckwer, a Philadelphia composer; Thomas a'Becket, Philadelphia; Dr. Gantvoort, a former president of the association, Cincinnati; Dr. George C. Gow, Vassar College; Mrs. Charles B. White, Danville, Ohio; Mr. Woodruff, Baltimore; Mr. Scott, Minneapolis; Mrs. Stringfield, New York; Miss M. T. Webster, Cambridge, Mass.; Miss Bramhall, Bangor, Me., and Mary Waite, Oberlin.

Among the throng of local musicians present were: Heinrich Hammer, director of the Washington Choral Society; Dr. Anton Gloetzer, of Georgetown University, the well known Washington composer; Dr. Henry G. Hanchett, of National Park Seminary, and Mrs. Hanchett; Oscar G. Sonneck, chief of the music division in the Library of Congress; Josef Kaspar, former director of the Georgetown Orchestra and Washington Choral Society; Emma Prall-Knorr, Alice Burbage, Lotta Mills-Hough and S. M. Fabian, pianists; Mr. and Mrs. Oscar Gareissen; Mary A. Cryder, manager and vocal teacher; Amy Clement-Leavitt, Mr. and Mrs. Ernest Lent, cellist-composer and pianist; Mrs. J. W. Bischoff, Herndon Morsell, Edith Pickering, Harry Wheaton Howard (organist-composer, Arthur Mayo, pianist and organist, and Florence Herman.

The Internationale Musik-Gesellschaft, American section, were entertained at dinner at the Library of Con-

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1. WEBER.....Overture, "Der Freischütz"

2. WEBER.....Aria from "Der Freischütz"

"Wie nahe mir der Schlummer"

3. BEETHOVEN...Symphony No. IV, op. 60

4. BACH—

Air, D-minor Suite, for string orchestra

5. SIBELIUS. (By request)—

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gress, and the members of the association formed several parties in automobile sightseeing touring cars.

At the business meeting of the association Mr. Dykema and Mr. Foss were appointed as auditors to assist the treasurer, and Messrs. Manchester, Lutkin and Jones were elected as the three new members of the executive committee for the ensuing year. The next meeting place of the association will be Evanston, Ill.

The program of the association in full was as follows:

TUESDAY, DECEMBER 29.

10.00.—Formal Opening of the Sessions. Address of Welcome on behalf of the George Washington University, President Charles W. Needham, L.L.D.

10.30.—"Then and Now"—Some Contrasts between the State of Musical Education in 1876 and in 1908, Frederick W. Root, Chicago, Ill.

11.00.—"Music as Related to the Other Arts and to General Culture," George L. Raymond, L.L.D., George Washington University.

11.45.—"The Classification and Grading of Piano Music," Richard Zeckwer, Philadelphia, Pa.

2.00.—Informal Conferences. Piano—Chairman Constantin von Sternberg, Philadelphia, Pa. Public Schools—Chairman Ralph L. Baldwin, Hartford, Conn.

4.30.—Meeting of the Internationale Musik-Gesellschaft, American Section, Albert A. Stanley, president. Papers by Jaroslaw de Zielinski, Buffalo, N. Y., and George C. Gow, Vassar College.

7.45.—"The Ideal School of Music," George W. Chadwick, New England Conservatory.

8.30.—Clavichord, Harpsichord and Pianoforte Recital, showing the evolution of pianoforte music, Arthur Whiting, New York City. Compositions by D. Scarlatti, Couperin, J. S. Bach, Schumann, Mozart, Chopin.

WEDNESDAY, DECEMBER 30.

9.30.—Public School Section. Report of Committee on Music in Grammar Schools, Ralph L. Baldwin, Hartford, Conn.; "Exigencies and Possibilities of Secondary School Music Education," Calvin B. Cady, Boston, Mass.; "School Music in Berlin, Paris and London," Charles H. Farnsworth, Teachers' College.

11.15.—"Some Conclusions Resulting from the Inquiry into the Status of Music Education in Secondary Schools, Colleges and Universities," Arthur L. Manchester, Converse College.

11.45.—"The Music Division of the Library of Congress—Methods, Policies and Resources," Oscar G. Sonneck, Library of Congress.

1.00.—Informal Conferences. Harmony, Chairman George C. Gow, Vassar College. Topics: Twentieth Century Tonality, and Harmonic Color Effects.

During this afternoon the Music Section of the Library of Congress will have on view a special exhibit of some of its treasures. Members of the association are cordially invited to visit this at their convenience.

7.45.—President's Address. "System and Precision in Musical Speech," Waldo S. Pratt, Hartford, Conn.

8.30.—Violin recital by Maud Powell, of New York City.

THURSDAY, DECEMBER 31.

9.30.—College and University Section. "The Value of a Collection of Musical Instruments in University Instruction," Albert A. Stanley, University of Michigan; "Music as a Collegiate Study," Henry Suzzallo, Teachers' College; "The Aim and Scope of Collegiate Instruction in Music," Leonard B. McWhool, Columbia University.

Discussion—Several brief papers.

11.45.—Annual Business Meeting. Reports of Secretary-Treasurer and of the Executive Committee.

Election of three members of the Executive Committee for a term of three years, in place of Messrs. Manchester, Spry and Stanley, whose term now expires.

2.00.—"An Appreciation of Edward MacDowell" (died January 24, 1908), William H. Hamiston, New York City.

2.45.—"Experiments in Sight-Reading with Piano Students" (illustrated with piano and stringed instruments), Harold E. Knapp, Northwestern University.

3.30.—Chamber recital, The Knapp Quartet, Evanston, Ill. (Harold E. Knapp, L. R. Blackman, Alfred G. Wathall, Day Williams, with Arne Oldberg, pianist.)

5.00.—Close of the sessions.

BERENICE THOMPSON.

The sixtieth anniversary of Kaiser Francis Joseph's reign in Austria was celebrated with much music in Vienna. The Society of Music Lovers performed Liszt's "Coronation" mass and Bruckner's "Te Deum," and the Vienna Concert Society played Bruckner's eighth symphony, dedicated to the Emperor.

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4. Andante scherzando from Quintet, op. 87.

5. Concerto in E minor, op. 64.

6. Overture, "Ruy Blas," op. 95.

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California's Appreciation of Emilio de Gogorza.

For half a century the name "California" has had a magic sound in the ears of the world. Perhaps a decade after the "gold fever," at its height in 1849, musical artists began to visit the Golden State, and one and all have hailed it as a paradise. Those singers, pianists, violinists, etc., who have included California in their tours have returned to their homes filled with enthusiasm for California and Californians. Best of all, Californians, and these include many of the clever men and women who now write the musical reviews for the papers out there, have been quite as cordial in showing their appreciation of the native born artists as those from the Old World. According to the subjoined article from the San Francisco Argonaut of November 14, 1908, no singer in recent years has made a deeper impression on the public of the Pacific metropolis than Emilio de Gogorza, who, in spite of his Spanish name and extraction, was born in the United States. The article is from the pen of Josephine Hart Phelps. THE MUSICAL COURIER, always glad to show the musical world—and this paper is read by the entire musical world—that there are times when American born artists receive their dues, reproduces here the entire article from the Argonaut:

"Everybody who was present some years ago on the occasion of Emilio de Gogorza's first appearance before a San Francisco public as a concert singer will have no difficulty in recalling the attitude of the audience that was there assembled.

"On last Sunday afternoon Mr. De Gogorza again confronted a San Francisco audience. During the interval he has won fresh laurels. He is now a star of great magnitude and one whose coming has been eagerly anticipated.

"People have not forgotten. They never do forget when the chords of the more grateful emotions have vibrated to a touch so unerring and so true.

"It has been said of De Gogorza that he feels no call to the operatic stage, because, to him, every number he sings is an opera in itself. And so it seems as one listens to his song. Operas have their dull passages, in which the inspiration of the composer has waned and paled. But there are no dull places in Mr. De Gogorza's program. The Spanish baritone has a true instinct for beautiful and appealing music, and a warmth, a passion, a tenderness and a variety of expression that compels an irresistible response to every mood and sentiment which he seeks to interpret. It would be a difficult task to select from Sunday's program those numbers which afforded the keenest pleasure. The program was absolutely perfect, and so was the charm of the singer.

"Mr. De Gogorza's art has ripened since first we heard him, and his power of expression, as is natural with a singer who never ceases studying to interpret most exquisitely that which is profoundly felt, has deepened and intensified. He now makes a broader, a more universal appeal to that fountain of feeling within us which responds with a gush of grateful joy to the call to experience profound and healing emotions.

"His voice is most beautiful, round toned, velvet smooth, of virile fascination, and warmly colored with the glow of that marvelous temperament which makes of the simplest ballad he sings a message which finds its way to the inmost heart and soul of us.

"And with all this the singer is a fine linguist. He sang in French, English, Italian, German and Spanish. The French listeners loved his French songs, the Germans were profoundly appreciative of the delicacy of sentiment with which he interpreted the group by Schumann, Grieg and Brahms. When he sang in Italian it was difficult to believe that he was not singing in his native tongue. The Spanish number he gave, of course, 'con amore,' glad to feel himself on his native heath, and when he sang in English he softened our hearts with the filial tenderness of "O Mother o' Mine" or reached those wider spaces of untranslatable emotion with the calm, noble serenity of "Requiem."

"Both of these songs moved the audience to unusual demonstrations: many wept those strange, refreshing, grateful tears which relieve the heart when compelling influence has temporarily removed from us all thought of our jaded, insistent, unescapable selves and for a little time has stepped in a luxury of self forgetfulness.

"It sounds like hyperbole, but all this magic was accomplished by this singer of songs because, aside from the beauty of his voice and the perfection of his method, he unites to an immense capacity for emotional feeling absolute sincerity and a marvelous facility in expressing it.

"The singer has such versatility that he has no marked specialty. I thought when I first heard him, before his art had deepened and broadened to its present compelling power, that he particularly excelled in the expression of grateful and tender love sentiments, as indeed he does.

"The popular recognition of De Gogorza's unusual gift of vocal expression will probably have a tendency to exalt the baritone voice to the higher rank than is ordinarily awarded to it. Culture tells. The results gained from the purely temperamental fervor of the ordinary singer are slight compared with those won by this deliver who searches

in a song for the last and least shade of meaning to be conveyed. The Spaniard, however, with his wonderful gift of temperament, touches the highest point and almost wins one to the belief that a baritone should voice the deepest, the richest and the most exalted emotions."

The criticisms in the daily papers of San Francisco made it evident that the reviewer in the Argonaut did not go too far in writing her impressions of Gogorza.

"Emilio de Gogorza is not in the class of artists who win great artistic success while the manager wrings his hands, as was shown last night, when the standing room sign was hung in front of Christian Science Hall," says the San Francisco Bulletin of November 13. "The Spanish baritone won this flattering recognition, not through a glorious voice alone, but through his powers of interpretation. This power was shown the most obviously in the 'Pagliacci' 'Prologue' and in Tours' 'Mother o' Mine.'"

"Emilio de Gogorza won all hearts in his first song recital in San Francisco on November 8," says the San Francisco Chronicle of November 9. "He delighted a big audience with his wonderful notes. That Gogorza is a master in all that pertains to singing was as convincing a truth at his opening recital yesterday as it was during his first visit here with Emma Eames. The hall was entirely filled, for musical enthusiasts realize that Gogorza is one of the few singers whose offerings are a delight, and to miss hearing him would be a deprivation of one of music's golden opportunities."

Emma Howson, Singer and Teacher.

Emma Howson, once the idol of the London musical public, and for many years established in New York as a vocal teacher, has her studio in Brooklyn this winter. The idea that all the best teachers are living on the Manhattan side of the East River is refuted by Miss Howson, for she has reversed the usual order, and has her pupils from the Manhattan side of Greater New York come over to Brooklyn for their lessons. Miss Howson's studio is located at 128 Montague street. As a teacher, Miss Howson must take first rank, although she herself is too modest in proclaiming her rights. Emma Howson is a descendant of a musical family. Her grandfather Howson was the teacher of Balfe. Her aunt, the famous Emma Howson-Albertazzi, born in 1814, sang with the greater Grisi, and Mario, but the writer has no intention to dwell upon the great ones of the past, but to call attention to Miss Howson, who made her reputation on her merits purely and who today is just a woman in her prime. Some readers of THE MUSICAL COURIER will recall that Emma Howson was the original Josephine in the London premiere of Gilbert & Sullivan's "Pinafore." After the first night, the librettist, Gilbert, told his colleague Sullivan that Miss Howson's voice and acting ability were too good for the role, and in order to please the critics, who likewise thought the same, Sullivan added the big soprano solo in the second act: "A Simple Sailor, Lowly Born." Miss Howson made her greatest successes in grand opera. She sang all over the British Isles, Italy, and once filled a six months' engagement on the Island of Malta, where the golden voiced, rosy cheeked English girl proved a revelation to those who had previously received their ideas of Italian opera from the shrieking Latin singers. Miss Howson made her greatest successes in Gilda, Lucia, Violetta, Marta, Norina, also as the Queen in "The Huguenots," and other coloratura and lyric roles. As a pupil of the younger Lamperti Miss Howson was frequently called upon to demonstrate ideas of pure tone production for visitors and the Lamperti classes. It is as a teacher of tone production that Miss Howson is winning her success today. Her own well preserved and melodious voice is the best evidence that she has mastered this science to perfection. Howson pupils are singing with success in many places, and many of them have reason to feel very grateful for what she has done for them. No one can sing well unless the voice has been correctly placed, and Miss Howson believes she teaches the method that not only develops singers, but helps all who study with her to have beautiful speaking voices, something, by the way, that cannot be said of many singers.

Studying with Madame von Klenner.

Louis J. Siddall, director of music at the Presbyterian College, at Statesville, N. C., recently completed a course of studies in New York with Madame von Klenner. Klara Divine, soprano, another Von Klenner pupil, distinguished herself at the Browning symposium, held at the Waldorf-Astoria. Miss Divine's numbers were: "The Year's at the Spring," from "Pippa Passes," setting by Mrs. Beach; "There's a Woman Like a Dewdrop," from "Blot on the Escutcheon," setting by DeKoven. Madame von Klenner was chairman of the music of the meeting held Tuesday and Wednesday in holiday week.

The Königsberg Philharmonic Orchestra played at its most recent concert Beethoven's fourth symphony and Cherubini's "Water Carrier" overture.



DRESDEN BUREAU OF THE MUSICAL COURIER.
GEORGE BARNETT, 2, December 30, 1908.

The famous Leipsic Gewandhaus Quartet has been giving a series of chamber music concerts, with the assistance of the well known Dresden pianist, Emil Kronke. I have only to confirm my last report of this able body of musicians, of whom no doubt the cellist, Professor Klengel, is the ruling spirit. While now and then the instruments, excepting the matchless cello, leave something to be desired, especially as to intonation and mellowness of tone, yet as a whole this performance was superior to the first. The perfect ensemble, the generally prevailing tone of sympathy and pure musical feeling, could not but awaken the audience to a warm response, and enthusiasm ran high. Emil Kronke preserved a beautiful ensemble, while, as before, his tuneful "Wohllaut" and pearly passages deserve all praise. The works under discussion were Beethoven's beautiful A major sonata for cello and piano, the piano quartet in b flat, op. 16, and the string quartet in F major, op. 59, No. 1.

The chorus of the Dresdner Liedertafel, under the direction of the organist, Karl Pembauer, with the assistance of the Munich cellist, Heinrich Kiefer, was an unusual musical treat to those interested in chorus work in Germany. This one must rank with the best here; it shows a great care of selection in regard to timbre and quality and a general cultivation. Nor must mention of its fine command of nuance be omitted, while in attack and intonation it is among the best I have heard, with the exception of that of the Moravian Teachers' Chorus. All honor is due to the careful work and leadership of Herr Pembauer. The selections comprised works of Hermann Hutter and V. Andrae, some of which struck a decidedly original note.

As to the concert of Lilli Lehmann, the large number of vacant seats bear sad testimony to the waning interest felt in a singer who has already passed her sixty-second birthday. Although looking older, she appeared much fresher and younger in voice than I have heard her for two seasons past. Like a duchess, with the gleaming tiara on her classic, queenly head, she still holds sway with the scepter of her fiery dramatic interpretation, especially in

such songs as those by Bungert—poems by Carmen Sylva. Thus she compels worship and adulation such as have scarcely been seen since the days of Jenny Lind.

In the third symphony concert we at last had the opportunity to hear a work of the Dresden composer, Schulz-Beuthen, who has come to his seventieth birthday without having received, as many claim, the recognition due to him. So secluded and retired, so far from ambitious "tuft hunting" has he lived, that he has received the soubriquet of "Stiller Künstler." The great question that seems difficult to settle is just where to place him in the ranks of genius, some, like Brandes, lauding him to the skies, others only reluctantly admitting some merit here and there. In his earlier days a disciple of Liszt and Wagner, he has composed a number of symphonies, symphonic poems, a number of beautiful songs, and many other important works. On the program was the "Symphony Maestoso," which compelled most interested attention by the many soulful beauties which it contains. The "Largo Nobile" was like a cry of longing to high heaven for wings to soar, for liberation from earthly fetters, for absorption into the



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infinite and unchanging, away from the passing illusions of earthly life. The last two movements, in which "Remembrances of a happy youth" turn to the storm and stress of achievement, to the great battle of life, full of joy and energy, in scaling the heights of lofty endeavor, left a deep and profound impression upon all, so far as the true inward content of the work is concerned. The orchestration, however, seems somewhat heavy in parts. Just as the technique of expression may have seemed to Browning who is often rough and uncouth in his outward forms, so orchestral skill and "Gewandtheit" may not come easy to the composer, as some of it sounds labored, and lacking in mobility and grace. This may explain the differ-

ence of opinion in regard to him, but it would seem as though there should be no doubt as to the great strength and force of his musical thought and the inward depth of his heart experience. The second number on the program was the "Symphonie Pathétique" of Tchaikowsky. The orchestra rose grandly to the occasion and revealed to us all its might and wonder as we have never before heard it. Of Schuch's direction a well known artist present remarked: "Er hat ein gewisses Fluidum um sich; er findet und erfindet Sachen welche Niemand früher gefunden oder gesehen hat!"

The third Philharmonic concert was more than usually well attended, this being the yearly appearance of Ysaye. On the program was the Corelli concerto (called the Christmas concerto), which I heard outside of closed doors, having arrived a trifle late. As usual Ysaye played well, both in that work and in the Mendelssohn concerto. Fräulein Rummel, though the possessor of a good and naturally powerful voice, still shows a hardness and brittleness of tone that in no way adapts itself to such an aria as Mozart's "Titus," where the sincerest heart tones are required for its effective interpretation. In Reger's "Waldeinsamkeit," and the "Zueignung" of Strauss she was somewhat better, while her real self came more to light in the encore, "The Sea Hath Its Pearls."

Friedmann's second Klavier Abend proved again that versatility is seldom added to such pronounced gifts as are his in the playing of Chopin. Though the hall marks of genius are ever apparent in all that he does, yet I prefer the smaller classics, with greater simplicity, which with the rhythm, is their chief merit and charm, and where too much striving after effect and rubato playing is not always in place. The "Bagatelle" of Beethoven, however, was full of fiery, indomitable spirit, and the playing of the Paganini variations by Brahms showed again that Friedmann's greatest talent is of the analytical order, for he sketched tonal pictures with the swift, strong strokes of the impressionist, which showed how keen is his vision, how remarkable his reproductive power. I could not remain, unfortunately, to hear the rest of the program, but understood from others that he achieved a triumph with the paraphrase of Pabst on Tchaikowsky's "Eugen Onegin," and with several encores, of which there were six in all. A "Sonata Eroica" of Novak, a minuet of Suk, and a "Valse Noble" of Friedmann, were other numbers of the performance.

At the Opera there has been a revival of Weber's posthumous comic opera "Die drei Pintos," which was put in shape for public performance by Gustav Mahler, and Carl von Weber, a grandson of the composer, the parts being collected as the composer had left them, and with some of Mahler's additions and retouches so constructed as to render a unified whole, all in the old simple style of orchestration, etc. Herr von Schuch was the instigator, we understand, of the revival and gave the work a most careful

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"Einstudierung." The performance was for the benefit of the Bühnengenossenschaft." The house, while fairly full, was not sold out. But the audience present received the work with the warmest kind of appreciation, and many of the songs had to be repeated, while after some numbers there were many recalls. Frau Nast took the part of Inez most charmingly; Herr Scot replaced Sembach, who was ill, in the role of Don Gaston. Herr Grosch was a brilliant and princely Don Gomez, while Fräulein Seebe as Clarissa and Frau Wedekind as Laura were both admirable. Schuch appeared at the close before the curtain with the other artists after numberless recalls.

On the anniversary of the sixtieth year of the Austrian Emperor's reign a jubilee performance was given at the Dresden Opera with great éclat, in remembrance of Old Vienna, followed by a ball and supper, under the auspices of the Austrian embassy. The whole affair was one of the greatest possible brilliancy, and passed off with unusual success.

Charming and interesting soirées musicales have been given by Mr. and Mrs. Percy Sherwood, Herr and Frau Gerard Schjelderup, Herr and Frau Johannes Smith, Herr and Frau Aug. Ludwig, Frau Pepper-Schöring and a number of others, including that of your correspondent.

The general direction of the court Opera has issued a circular in which it announces a Strauss week, which will begin Monday, January 25, with the first performance of "Elektra"; Tuesday, "Salome"; Wednesday, "Feuersnot"; and the "Symphonia Domestica"; Thursday a second performance of "Elektra." According to reports Frau Krull is to take the part of Elektra, and Madame Schumann-Heink the part of Cyltemnestra. Aino Ackté is engaged, so it is reported, for the role of Salome; Nast, Von der Osten, Elizabeth Boehm van Endert, Wedekind, Perron, Scheidemantel, Rains, Wachter, Fräulein Seebe, Tervani and Siems are among the other prominent artists of the cast. Strauss has been spending some time in Dresden supervising the study of the parts, and is also to conduct some of the performances, while Schuch has the main leadership.

Herr Boehm van Endert has had his first symphony, "Der Erste Tag," performed by the royal capella at Chemnitz, and we hear it will be taken into serious consideration for a performance by the Dresden royal capella.

In a jubilee symphony concert, given by the Alt Geidelsche Kapelle, in Chemnitz, and 300 members of the West Saxon Arbeiter-Sängerbund, under the leadership of the director, Herr Eugen Haberkorn, who celebrated the tenth anniversary of his activity in that capacity, a composition of August Sieberg, "Fantaisie Dramatique," was on the very interesting program, which contained numbers also by Schumann, Volkmann, Grétry, Saint-Saëns and Wagner.

Accounts of concerts by Tilly Koenen, Vianna da Motta, Yvette Guilbert and interesting operatic news will follow in my next letter, also reports about Kathleen Parlow, and the matinee of Ruth St. Denis.

E. POTTER-FRISSELL

No Heads Fractured at the Meeting of the N. A. T. S.

For several weeks ominous rumors filled the vocal studios in this great metropolis about what would happen at the meeting of the National Association of Teachers of Singing, scheduled to be held at Steinway Hall, Thursday evening, January 7. The meeting was held, according to the announcement, but the writer of this report can assure members who did not attend that no heads were fractured. There was some turbulence, but as the bitter words spoken were recalled before the meeting adjourned, it would seem ill-advised to reveal them to the world at large. Numerically, the meeting to say the least, was decidedly of small importance. Less than twenty members of the Association were present and only half of these are teachers of standing in this community. There are two warring factions in the Association and for months these have struggled over the matter of examinations. Those eager to hold examinations, and those determined that no such thing shall prevail, have met and discussed the points at issue, but the meeting last Thursday night established the fact that the Association is further away than ever from reaching an agreement. Several members of the executive board have resigned, and the members not of this board called to the meeting last week expected that their presence was desired to elect new members to fill the vacancies. However, when the matter of election came up in meeting it was stated that it would be out of order to hold an election because no nominating committee had been appointed to work up the preliminaries prescribed by the constitution. It would seem that some one failed to do his or her duty, for it is evident that no nominating committee had been empowered to send out the election blanks. The members of the executive board who had resigned previous to the meeting are Oscar Sanger, Arthur de Guichard and Isidore Luckstone. Hermann Klein, the chairman, tendered his resignation from the board Thursday night after reading a paper in which he stated that the present board could not work harmoniously and therefore, in his opinion, the association ought to elect a new board to carry out its wishes. The members of the board who had manifested no desire to leave the ship are: Katherine Evans von Klenner, Anna E. Ziegler, Herbert Wilber Greene, Presson Miller and Victor Harris. Mr. Greene, who is one of those bitterly opposed to the examination idea, quoted Scripture to declare his determination to stick by his guns. Mr. Greene with rather a dry smile said:

"Like the poor, I am with you alway. I was elected to serve on the executive board until 1912, and I shall remain at my post."

Madame von Klenner, who is frequently called upon to explain points of parliamentary law to her colleagues, arose several times during the meeting to enlighten the others and it was this capable woman who made a strong plea, in which she begged Mr. Klein to reconsider and not resign his post as chairman. Madame von Klenner moved that the association extend a vote of confidence in Mr. Klein, and this motion, seconded by Dr. de Guichard, was unanimously passed.

Later in the evening, Mrs. Kurth-Sieber, of Brooklyn, poured more oil on the troubled waters by moving that

the association as a body extend a vote of thanks to Mr. Klein for his efforts in working for the good of the cause. A rising vote was called for, and even those who strongly opposed Mr. Klein in the debates, stood up with the friends of the chairman.

The only real object accomplished during a controversy of two hours was to appoint a nominating committee consisting of Beatrice Goldie, Fannie Kurth-Sieber, Anna E. Ziegler, Louis Arthur Russell and Wilford Watters. These five members are to prepare and send out ballots to be voted on at the March meeting. In the meantime, a meeting will be held the second Tuesday in February at which business unfinished last Thursday will be considered. All matters of the association are under suspension until then. Before adjourning Thursday night Mr. Klein offered to preside at the next meeting.

MUSICAL LOS ANGELES.

LOS ANGELES, Cal., January 2, 1909.

The season of opera provided Los Angeles by the Lambardi Opera Company is nearly over. The operas given have been "Rigoletto," "Il Trovatore," "La Bohème," "Carmen," and "Faust." Such a company is under the disadvantage of being unable to carry its own orchestra. The added expense, especially for traveling expenses, covering the big distances of the West, makes this adjunct impossible now. The best local orchestral material is already otherwise engaged, consequently satisfactory opera is not possible yet. The Lambardi chorus does excellent work and the principals are a fine lot of singers. Alessandro Modesti, baritone, stands in the lead as a singer and actor; Angelo Antola is a close rival. He, with Pimazzoni, another baritone, sang here last season. The tenors, Eugenio Battain, Alessandro Scalabini and Gerardi Graziani have made a fine impression. Ester Ferrabini, soprano, is an intelligent singer with a beautiful voice and dramatic ability. Her Marguerite is one to cause some of the great to take notice. The other sopranos are Elvira Campoli, Tamanti-Zavaski, Olga Simis, Tosi-Ardizoni, Lia Mileri. The basses are Giovanni Martino, whose Mefistofele is an original and decidedly clever impersonation; Artidoro Manceri, Natale Cervi, and Paolo Wulman. This array furnishes shining examples of what great singers of opera are and are not. The conductors are Jacchia, Lebegott and Baravelli.

The next big attraction here was the recital of Gadske, who never fails to draw an audience that fills the largest auditorium.

Christmas week has been a quiet one musically, there having been no concerts. The music in the churches was of high grade and works like Saint-Saëns' "Christmas" oratorio were heard.

Los Angeles has several local composers whose compositions are well known out of this city. One of whom we hear the most of is doubtless Frederick Stevenson. His latest work is "The Ninety and Nine," dedicated to Harry

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Clifford Lott, and given its first hearing recently by him. It was sung with piano, organ, violin and cello accompaniment, and is a worthy addition to sacred song literature.

At the symphony concert of next week a suite for string orchestra, by Riccardo Lucchesi, will be played. The composer recently arrived here from Boston and is head of the voice department of the Von Stein Academy of Music. Later in the month an entire program of his compositions will be given.

Ignaz Haroldi, violinist, who has been in Los Angeles several months, will give a concert soon. Much is expected of him. He comes from Berlin and will return there in the spring. He had success in San Diego at the Amphion Club earlier in the season when he gave a recital, assisted by Mary L. O'Donoghue, of Los Angeles, at the piano.

BLANCHE ROGERS LOTT.

Germaine Arnaud to Make American Debut January 21.

Germaine Arnaud, the latest of the new pianists announced for an American tour, will arrive in New York next Sunday. Miss Arnaud is to make her debut with the Boston Symphony Orchestra, January 21. She is a first prize pupil of the Paris Conservatory, and has played with brilliant success in the principal cities of Europe. She has appeared abroad with some of the leading symphony orchestras, and the European critics predict that this young French girl will be sure of a hearty welcome in the United States.

Julia Allen Winning More Honors in Opera.

Julia Allen, the young soprano, continues to win more honors on the tour with the Italian Opera Company. As Violetta in Lucia, and other coloratura roles, Miss Allen has achieved wonderful success, as indicated by the press criticisms reproduced from time to time in THE MUSICAL COURIER. The company, of which Miss Allen is the leading prima donna, will fill engagements next week in Topeka, Kan., St. Joseph, Mo., and Omaha, Neb.

Clara Clemens Touring in the West.

Clara Clemens, the contralto, who was slightly injured in a runaway accident while riding with Gabrilowitsch, the Russian pianist, has entirely recovered, and the singer is now touring through Ohio, Michigan and Indiana with Marie Nichols, the violinist. Miss Clemens is under the management of George M. Robinson, of 1 Madison avenue.

Sinsheimer Concert Postponed to February 25.

The concert by the Sinsheimer Quartet scheduled to take place at the National Arts Club last Sunday, has been postponed until February 25.

FLONZALEY QUARTET CONCERT.

The Flonzaley Quartet appeared in the first concert of its second season in America Tuesday evening, January 5, in Mendelssohn Hall, with the following program, which was thoroughly enjoyed and heartily applauded by a representative and appreciative audience:

Quartet in G minor, op. 18, No. 2..... Beethoven
Sonata a tre, for two violins and 'cello, op. 4, No. 1 (new),
(1687-1764) Leclair L'Aine
Quartet in D minor, op. posthumus..... Schubert

Throughout the evening it was apparent to the observant person that the audience was deeply impressed with the performance as a whole, as well as by the superb finish of the ensemble. The Flonzaley Quartet, consisting of Adolfo Betti, first violin; Adolfo Pochon, second violin; Ugo Ara, viola, and Iwan D'Archangeau, cello, is giving exactly the class of chamber music that has so long been desired in this country. It is absolutely free from any one man influence, the four finished artists performing as an artistic unit. It has all of the essential polish, mechanical and musical precision of a correctly drilled chamber quartet and ranks among the leading quartets.

It also has more than a high degree of technical finish; it possesses temperament and a certain captivating style of delivery which places its work far above the performances of the average string quartet. When listening to the Flonzaleys there is no distraction of attention on the part of the audience, due to the dominating by any one factor, and this feature alone is worth a good deal as an asset for an ensemble organization.

Mr. D'Archangeau is, perhaps, one of the best cellists ever heard in this country in string quartet work, his tone being full, round and unusually sympathetic, while it goes without saying that his technic is faithfully correct. The Beethoven and Schubert quartets are both too well known to require detailed analysis here, and suffice it to say that these numbers received devotional readings. The novelty of the program was centered in the sonata for two violins and cello by Leclair L'Aine, played here for the first time. The movements were given with a characteristic Flonzaley finish, and the largo-finale was repeated, owing to the enthusiasm and urgent demand on the part of the audience. The largo-finale was repeated in Berlin last fall by the same Quartet, the work having been enthusiastically received abroad. A critical review of the Leclair L'Aine sonata will be omitted at this time, inasmuch as the major purpose of this article is to state how the Flonzaley Quartet played and how it was received by the musical audience assembled. That the organization has taken its rightful place on the American concert platform goes without saying. The second season of the Flonzaley Quartet promises to exceed in brilliancy the great successes of its first season last year, which proved that we appreciate chamber music entirely free from politics and certain influences

which have militated against this form of entertainment in many instances, provided it is real chamber music. The second Flonzaley concert will be given in Mendelssohn Hall, Tuesday evening, February 2.

A Wullner-Bos Evening in the Bronx.

Dr. Ludwig Wullner, the distinguished interpreter of German lieder, and his accompanist, Coenraad V. Bos, gave a recital Friday evening, January 8, in the auditorium of the Bronx Church House, Bronx Borough, New York, under the auspices of the Literary Society, of Morrisania. As is usual at these Wullner recitals, the hall was packed, but in this instance Dr. Wullner sang before an audience composed almost entirely of his compatriots. It was a cultured assemblage of German-Americans, who, through their intimate knowledge of the language, were able to thoroughly understand and appreciate Dr. Wullner's wonderful art.

Dr. Wullner first sang Schubert's "Wanderer" and "Erl-King," and, according to the program, he was to have sung Schubert's "Prometheus." But having forgotten to bring the music for this latter composition, he sang in its stead Schumann's "Two Grenadiers," and his stirring interpretation brought forth a storm of applause. Mr. Bos then played in a most charming and graceful style Mozart's piano sonata in C major. Dr. Wullner next sang a series of songs by Wolf, including "Anacreon's Grave," "The Rat Catcher," "Epiphanias," "On a Journey," "A Warning," and "Leave-taking," and in response to the demands for an encore, he added "Caecilia," by Richard Strauss. After Mr. Bos had played Rachmaninoff's "Elegie" and Beethoven's "To Elsie," Dr. Wullner recited Ernst von Wildenbruch's poem, "The Witch's Song," while Mr. Bos, at the piano, played the musical setting by Max Schillings. Thus this most interesting recital was brought to a close.

Gail Gardner to Europe.

Gail Gardner left for Europe last week on the steamship Amerika. She spent all of the four weeks of her stay in America at her home in Michigan, and was in New York only for a couple of days previous to sailing. Miss Gardner will have a very busy winter and spring season in Europe, both on the Continent and in London.

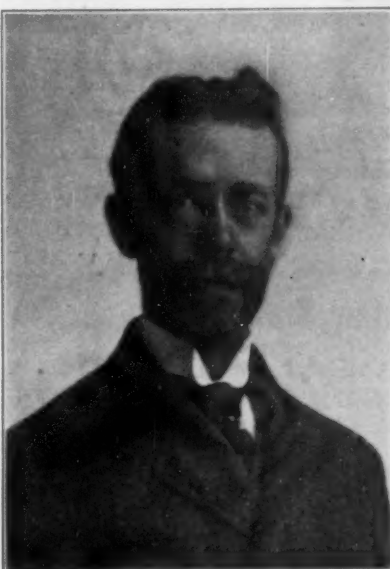
The Königsberg Opera gave Wagner's "Nibelungen" cycle not long ago.

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ATLANTA NEWS.

ATLANTA, Ga., January 2, 1909.

The Atlanta Art Society gave "The Messiah" under the direction of H. W. B. Barnes at the Grand on the afternoon of December 27. Considering the short time for preparation—six weeks—the chorus did wonderfully well. The soloists were Mary Wyatt Lovelace, soprano; Mrs. James Whitten, Mrs. Josephine Skinner, Mrs. John Cooper, Mrs. Arthur Creveston, contraltos; Robert Armour and Frank Cundell, tenors; John Mullin, basso. Charles A. Sheldon was the accompanist.

The highly entertaining and educational lecture-recital given by Ovide Musin on the history of the violin was heard at the Grand December 17. He was brought here by Mrs. Theodora Moran-Stephens, who is always a worker for the best in art.

The recent piano recital by Kurt Mueller, assisted by Paul Donehoo, deserves more than ordinary mention, not only from a pianistic standpoint, but because he has the courage to bring out almost unknown works and works which are above the comprehension of most of his audiences. His program included chaconne, Bach-Busoni; Max Reger's variations and fugue, op. 86, for two pianos; Liszt's legend, "St. Francis Walking on the Waves," and other big works.

Mrs. Benjamin Elsas entertained at her home on December 8 with a musicale by the following musicians: Mrs. Benjamin Elsas, Lucile Elsas, sopranos; Edna Behre, violinist; Kurt Mueller, pianist, and Edwin Behre, Charles Behre and Raymond Barth, accompaniments.

Edwin Behre, pianist, was heard twice during last month, at the Unitarian church on December 2 and at the Atlanta Woman's Club December 28. At the latter she was assisted by Mrs. Benjamin Elsas, soprano, and David Love, violinist. The program was devoted to romantic composers, including works from Mendelssohn, Chopin, Schumann, and was preceded by a talk on "Romanticism in Music" by Miss Behre.

George McDaniel, baritone, assisted by Richard Schliwen, violinist; Lily Strickland, pianist, and Will Taber, accompanists, were heard at Marist Hall December 19. One of Miss Strickland's latest compositions, "Thou Whom Men Call Fate," dedicated to Mr. McDaniel, was heard at this recital. It is a remarkably strong composition and well suited to Mr. McDaniel's big voice.

At the Atlanta Conservatory two concerts were given—one by Mrs. Ransie Wright, vocalist, and the other for

the benefit of the scholarship fund, when the following members of the faculty and students participated: Anna Schwarz-Wagner, pianist; Richard Schliwen, dean of the faculty, violinist; Mrs. Rector-Bevitt, accompanist, and the students, Mary Greene Branan, Ruth Law, Beulah Banks, Bernhard Wilkins, and Edgar Schliwen, assisted by the conservatory orchestra.

The Atlanta Musical Association now has ninety members enrolled.

Frieda Siemens, pianist, who in private life is Mrs. J. S. Bliss, of Springfield, Mass.; Marie Kern Mullen, contralto, and Eda Bartholomew, accompanist, have been heard here twice within a month. Their return engagement was January 1.

BERTHA HARWOOD.

Woman Conducts Performance of "The Creation."

The Choral Society, of Perth Amboy, N. J., has the distinction of singing under the direction of a woman, Augusta M. Farrington. January 7, the society gave an excellent performance of "The Creation" at the new Majestic Theater, in Perth Amboy, and from all accounts some of the glories of the night were won by Miss Farrington, who, by the way, is a sister of Clara Farrington, the concert violinist. The soloists of the evening were: Grace Clark-Kahler, soprano; John Young, tenor, and T. Austin-Ball, basso. Mrs. Samuel J. Mason, at the piano, and Lavina Colyer, at the organ, assisted the choral forces. Miss Farrington, the conductor, is also an organist of ability. She is a pupil of Gaston M. Dethier. The Perth Amboy Choral Society has between seventy-five and eighty voices. The society was organized three years ago, and in addition to the active membership, has over one hundred associate members, which include the prominent residents of Perth Amboy.

From Cincinnati.

A. J. Gantvoort and his son were in New York, Washington and Baltimore this week. Mr. Gantvoort being interested in a study of the conservatory system of the East. Mr. and Mrs. Mattioli and nieces, of Cincinnati, were also in New York, and attended some opera performances.

A new work for male chorus, entitled "Hermann der Befreier," by Carl Zschneids, scored a great success at the recent performance in Augsburg, Bavaria, by the Liedertafel, of that city, under the direction of Gössler. The closing scene of the celebration of victory, entitled "Dank dir dem helfenden Gott," in which the three solo voices unite with the chorus and orchestra in forming a grand climax, is said to have been particularly effective.

Petschnikoff in St. Paul.

The following press notices refer to Alexander Petschnikoff's appearance with the St. Paul Symphony Orchestra in St. Paul, January 3:

St. Paul has heard them all—Ysaye, Kubelik, Kreisler, Maud Powell and others—who have mastered that least tangible of all voices, the voice of the violin, but never till Sunday afternoon did St. Paul give so sincere a tribute to a violinist as the Auditorium audience gave to Petschnikoff. Lauded in advance as few artists have been, a great deal was expected of the soloist presented Sunday by the St. Paul Symphony Orchestra and expectations were greatly exceeded when Petschnikoff played the concerto by his countryman, Tchaikowsky; the "Danse Russe," of his own composition; a Saint-Saëns "Melody" and a charming little etude for the violin without accompaniment.—St. Paul Daily News, January 4, 1909.

Alexander Petschnikoff, a wizard of the violin, was the soloist of the afternoon and he carried the house by storm. There is no instrument like the violin to take the popular fancy and when it is in the hands of one of the lyric artists popular fancy is carried away. Petschnikoff materialized in at one with the glittering pictures painted of him by the phraseology of his advance agent—his technic falls little short of the miraculous, the tone which he draws from every string of his wonderful instrument is a revelation of resonant beauty and immaculate purity; his interpretations are characterized by an intellectual and emotional mastery that made his status as an artist instantly felt. So complete is his mastery of his instrument and its technical difficulties that the mellifluous flow of tone that he produces seems to bear him forward on its current—his flaming brilliance of temperament find no hindrance to its expression and his playing makes a forceful and direct appeal to his hearers.—St. Paul Pioneer Press, January 4, 1909.

Mr. Petschnikoff stands quite as much by himself as an interpretative artist as Tchaikowsky does as a composer. Both have the divine unsanctity of genius resting upon a solid foundation of sanity. Wildness and sobriety despair and hope, imagination and intellect, these are co-ordinated in the two men. They invest the pyrotechnics of the violin with a new meaning, and the instrument has a hundred voices as it speaks through them. Very fascinating were the mere externals of Mr. Petschnikoff's art. The endless variety in the depth and color of his tone, from the cello, into which he transformed the G string, to the eerie harmonics that bewitched the ear in the last movement. Tchaikowsky always painted with a full palette, whether in the purely orchestral compositions or in writing for the solo instrument. The first movement of his concerto makes enormous technical demands upon the performer, exhausting the whole category of Paganini-made wizardry. Mr. Petschnikoff seems to have a technic that is more of the mind than of the fingers or the bow. So light and open handed is his grasp of the bow and so unhampered its movement that the good, firm bowing of the German-trained first violins looked almost clumsy in comparison.—St. Paul Dispatch, January 4, 1909.

Amy Fay's Activity.

It may not be known generally that Amy Fay, who is giving piano conversations for the Board of Education in the public schools, is meeting with a great deal of success in that particular field, a most interesting one.

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Published Every Saturday During the Year

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ent contracts will be maintained at the present
prices, but all new contracts after January 1 will
be on the \$6 an inch basis.

THE American Beethoven did not appear in 1908.
Better luck in 1909, perhaps.

WANTED: The address of any publicly perform-
ing musical artist who keeps a scrap book of his or
her unfavorable press notices.

THE "Pipe of Desire," American opera, an-
nounced for production at the Metropolitan this
season, is a long time lighting.

A FUND of \$1,126 has been collected in Berlin to
defray the expense of marking Alfred Reisenauer's
grave in Königsberg, Germany, with a suitable
memorial and bronze relief.

MAXIM has invented a new device which fastens
to the muzzle of a gun and effectually kills the noise
of the report. Why not put one at the end of
Hertz's baton at the Metropolitan?

A RIDICULOUS rumor was spread about town last
week that Saint-Saëns had perished in the Messina
disaster. A MUSICAL COURIER cable to Paris brings
the answer that the great composer was nowhere
near Sicily or Italy at the time of the earthquake.

THE report that Hammerstein was to be made
czar or "boss" of the Metropolitan Opera and the
New Theater in conjunction with his own Manhat-
tan Opera, omitted to mention that Taft had offered
to resign his claim on the White House chair if
Hammerstein could find time to occupy that too.

ON no account should MUSICAL COURIER readers
fail to omit a careful reading this week of our regu-
lar department, "What the Jury Thinks." The
cross purposed preachments of our music censors on
the subjects of "La Wally" and Elgar's new sym-
phony are more diverting than a Molière comedy or
the antics of Marcelline at the Hippodrome.

THE New York Sun said of the recent "Messiah"
performance at Carnegie Hall that the basso re-
deemed himself in the aria, "Is Not His Word Like
a Fire?" Since when is that aria in "The Messiah"?
We had always thought it was in "Elijah." Surely
a so called critic of music ought to know the differ-
ence between these two best known of all musical
works. It is a mistake that even a well posted ama-
teur would not make.

THE late Pablo de Sarasate's will has been proved
in London, instituting a large number of bursaries
for students of music. The chief beneficiaries are
his sisters, but he left large bequests for the encour-
agement of the study of music. The total value of
the estate is not known, but the net personality in
Great Britain is £2,413 (about \$12,065). Among
his bequests, according to the Standard, are the fol-
lowing: £4,000 for an annual silver prize for stu-
dents at the Madrid Conservatory of Music; £1,000
and his music library to the Pamplona School of
Music, the money to provide annual prizes for stu-
dents; £1,000 for an annual prize at the Paris Con-

servatoire; £1,000 to the House of Mercy at Pam-
plona, and his Stradivarius violin, dated 1724, to
the Paris Conservatoire, in remembrance of the first
musical instruction which he received there and of
the first success of his career which he gained there.
His Guillaume and Gand violins (the latter gained
as a prize at the Paris Conservatoire), his piano, his
jewelry, decorations and diplomas of knighthood,
etc., objects of art, violin bows and all his effects
from his Paris house he leaves to the Town Council
of Pamplona.

RICHARD STRAUSS will soon receive his much be-
lated membership to the Berlin Academy of Arts.
The honor was due him long ago, but while
Joachim was alive, the reactionaries in the Acad-
emy were in control under his leadership, and natu-
rally enough so revolutionary a composer as
Strauss did not appeal to the man who never be-
came reconciled to Wagner's success. Now that
Joachim has gone to the bourne where supposedly
all composers are equal, his former party has lost
prestige and power in the Academy, and at the next
election the pressure of popular opinion will make
Strauss' admission almost a certainty.

"LE WILLI" and "La Wally" remind the Evening
Sun musical writer of Gelett Burgess' San Fran-
cisco "Lark," that began "O Willy and Wally and
Huldy Ann," and the same succession of sounds in
the two opera titles recalls to the Evening Post
critic the refrain in Goethe's "Gypsy Song":

Wille wau, wau, wau,
Wille wo, wo, wo,
Wito hu.

Then, too, there is the "Wo wo, wille," in Grieg's
song, "Im Kahn," to say nothing of Wagner's
"Wogeleweia"!

THE Chicago Examiner states, in its issue of
January 3:

The desire of American musicians to leave their native
country and take up their professions in Europe has grown to
such proportions in late years that it has become a no-
ticeable exodus, and it is cause for thought to discover
the reasons these musicians could give for their self in-
flicted exile.

There is no need for deep thought on the ques-
tion. The reasons lie near at hand. They consist
of the lack of social position and the lack of dollars
to which the American musician is condemned in his
own country. All this has been discussed at length
many times in THE MUSICAL COURIER, and proofs
have been presented showing the truth and justice
of our standpoint.

THE Sun of Sunday said:

Harriet Foster, Heinrich Gebhard and the Flonzaley
Quartet of stringed instruments were the artists at Her-
mann Klein's fifteenth Sunday popular concert given yester-
day afternoon at the German Theater. * * * The opening
number of four movements from Mozart was rendered by
the Quartet. They were also heard in an extract from
Dvorák's quartet in A flat, op. 105.

The Herald of the same date said:

Heinrich Gebhard, pianist, and the Flonzaley Quartet
were the principals in an excellent concert given yester-
day afternoon in the new German Theater under the di-
rection of Hermann Klein. The Quartet played Mozart's
B flat major quartet for strings and the scherzo from
Dvorák's quartet in A flat, op. 105, and pleased the au-
dience greatly. The four men were also heard with Mr.
Gebhard in Brahms' F minor quintet, op. 34, but they
seemed not to equal in tone or spirit their previous work.

These extracts are in themselves neither inter-
esting nor humorous until MUSICAL COURIER read-
ers are regaled with the additional information that
the Flonzaley Quartet was prevented from appear-
ing at the Klein concert in question, and did not play
there. If the daily papers can stand such methods
of "criticism," then we really have no cause for
complaint.



THE PERIL OF PUCCINI.



A marked change is coming over our public and our press regarding the merit of Puccini and his operas, made over from popular books and plays. There was a time, in the very beginning of their introduction here, when, guided by the apathy of the public, our local press berated and belittled Puccini's talent. "Boheme," in particular, was singled out for reproach and even abuse. Then later, through the business instincts of Ricordi (publisher of the Puccini scores), that composer's works were presented repeatedly with only the most popular artists in the chief roles. The interest of the audiences being thus compelled, familiarity with the Puccini operas followed, and, of course, the daily papers, which always take their cue from the attitude of the public, promptly changed their minds about Puccini and began to praise him, on the basis of his ability to draw large audiences to the Metropolitan. It is easy to see how the whole state of affairs confounded cause with effect, and through the agency of popular singers and the use of popular plays and books as librettos, made the artistic responsibility lie very lightly indeed on the shoulders of the composer. At last, however, a glimmer of reason is beginning to illuminate the proceedings, and it now becomes apparent that the music of Puccini's operas was not its main attraction here. The popular singers have been heard to excess in the roles of "Boheme," "Butterfly" and "Tosca," and the restless public desires its vocal favorites in other guises and disguises. The daily papers at once follow suit, of course, and after the performance of "Boheme" week before last one could read in the Sun the plaint that "La Boheme" is "one of the busiest of Italian operas. It is sung very, very often." The Press said: "The audience was not particularly large. The fact is, New Yorkers have heard so much Puccini music they are beginning to weary of it." The American joined the chorus with this critical concussion: "If 'La Boheme' is given as frequently during the rest of the season as it has been till now, it may soon be classified with such well worn works as 'Lucia' and 'Traviata.'" Even from Philadelphia comes the voice of the dissenter, for the Inquirer of that city handles "Butterfly" without gloves, as follows: "There never was, there never could be, such a Japanese woman as Cho-Cho-San, and any who may be curious to know what the real Japanese girl is like will find her portrait painted with a manifest fidelity to life in the pages of Pierre Loti's 'Madame Chrysanthemum,' of which 'Madama Butterfly' is a degenerate paraphrase."

"Degenerate paraphrase!" There is the expression that sums up in a nutshell the largest part of the product of Puccini's muse. His librettos are degenerate paraphrases of popular plays and books, with their most sensational and salacious features prominently emphasized, and his music is a degenerate and dangerous paraphrase of the methods of Wagner, Gounod and Verdi, amalgamated and doctored in such fashion as to tickle the ear and form contrasts of tonal melodrama and harmonic sensuousness. If such a simile were admissible, Puccini's works represent in modern music what the yellow covered French novels of a certain kind represent in modern literature.

The very manner in which Puccini sets about his opera composing reveals sharply his tendencies toward utilizing the successes of others in augmenting his own. He is always hot on the trail of every drama that has box office potency (in other words, strength to draw money into the house) and every book whose sale has been widespread and profitable. "Le Villi," his first work and an exceedingly weak one, is the only exception, for its story comes from a German legend neither exciting nor interesting. "Manon Lescaut" is based on Prevost's erotic novel, over which the adolescent population of all nations has lain awake nights, in a highly tensioned literary mood. "Boheme" dates from Murger's universally popular "La Vie du Boheme." "Tosca" steals the thunder of Sardou, and is aided by the advertising which Bernhard's art gave that very theatrical piece of dramatic makeshift. The chrysalis—or had one better say cocoon—of "Madam Butterfly" was John Luther Long's book of the same name, dressed

into stage garb by David Belasco, and played with remarkable financial success here by Blanche Bates and in England by Evelyn Millard. And now comes the news from across the seas, that Puccini is putting the finishing touches on his latest opera, "The Girl of the Golden West," a musical setting of the lurid melodrama presented here before largely paying houses a couple of seasons ago by Belasco.

An analysis of Puccini's music is not necessary here to demonstrate its thorough utility for the purposes to which it is put. Everybody that is at all interested in music can readily recall the short breathed themes he employs as melodies, the persistent and carefully calculated use of characteristic intervals (like those of the fourth and the fifth) to arrest the ear and startle the listener at crucial points of the stage action, the over use of the chord of the augmented seventh, the frequent violin and cello solos at poignant moments of the story, the absence of chorus and consequent elimination of polyphonic writing for the voices, the meagerness and monotony of the instrumentation, the long stretches of so called "parlando" for the singers when the composer's melodic shreds and patches give out for the moment, his constant repetition of themes previously used, etc. If space permitted, dozens of definite examples could be given here of Puccini's almost supernally clever ruses, by means of which he introduces some startling stage happening at almost the precise moment when his musical commentary seems unable longer to hold its interest. To cite only one instance, the finale of the first act of "Tosca" may be mentioned, where nothing of musical magnitude suggested itself to Puccini as a fitting close, so he removes Floria and Mario from the scene, leaves Scarpia down stage alone, and gives him some "parlando" phrases from which the name "Tosca" sounds out against a background of promenading priests chanting in monotone, with an obligato of cannon shots echoing from outside the gates of the church.

The commercialism and commercializing of Puccini is a bad thing for the talent of that composer—it takes talent even to paraphrase—and a bad thing, perhaps worse, for the talent of other composers. The money Puccini and Ricordi have made blinds other composers into overlooking the creeds and canons of real art, and they follow his example heedlessly, hoping for at least a tithe of the profits he has accumulated through pandering to depraved musical taste. Leoncavallo, with his "Zaza," Cilea with "Adriana," Giordano with "Fedora," and d'Albert with "Tiefland" are flagrant specimens of the spirit that seeks the profits of Puccini and in the manner of that musical trickster—with more or less success, of course. The composers mentioned are comparatively young men, but then we have also the very young musicians, whose tastes are vitiated from the beginning by listening to such works and hearing and seeing them set up as the standard of successful opera composing. They grow up believing in a false musical ideal, and when the finished fruits of their muse come forth, it is dead sea fruit, without animation of its own, without freshness, bloom, fragrance, or vitality. How is America ever to produce a strong and original talent in opera composition when from their earliest youth our children have before their eyes this spectacle of Puccini's money making, and in their ears his insidious and emasculated music, so perfidiously pleasing to the unthinking public? What sort of an American opera will the Gatti-Casazza prize competition at the Metropolitan bring forth? Another "Fidelio," "Aida," "Walküre" or "Carmen"? Let us wait and see.

The cry that Puccini is demanded by the public of New York is not true. We have only to look at the Manhattan Opera House for the proof. The success of that institution was begun and developed at a time when Ricordi would not allow a Puccini production at the Manhattan. It is only this season that Hammerstein is giving "Boheme" and "Tosca," the first merely to exploit Melba in her pet role, and the other to show Labia in the part that made her Berlin success as an actress. This reference to Ricordi's boycott of the Manhattan brings us to another phase

of the whole affair, and one no less interesting than its purely esthetic aspect.

Under the prevailing interpretation of the copyright law, any of these foreign operas can be copyrighted here for 50 cents each—each opera, not each copy of the opera; and if there is an English text in the edition, piano score, let us say, the copies come in duty free besides. The producing rights belonging to Ricordi and the sales of the copies or any arrangements of these operas bring to Ricordi or any publisher enormous sums, from ten to twenty-five thousand dollars a season, and in the total more money than the publisher can get for these operas in his own country. An American opera composer cannot secure any publication of an opera here at anywhere near ten times the sums if any publisher could be found to publish without being paid. The foreign composer or publisher pays fifty cents for the privilege.

It is therefore impossible for the American musician to exist in his own country, and he must become an exile in order to have his works published on a par with the foreigner, and he must remember, in doing so, that while the foreign composer has an opportunity here, he, as an American, will not be recognized at home even when he resides abroad, because he is an American.

Puccini and Ricordi and their agents here and others acting similarly—playing on America—are doing the proper thing. We here are the "chumps." This latter expression, adopted by us years ago as the most effective word to cover the condition, is destined to become a permanent idiom of our national idiosyncrasy.

AT LAST.

After fifteen years of effort, THE MUSICAL COURIER is getting its journalistic reward in the general acceptance of the correctness of its theory that opera cannot be given at the high prices paid to foreigners in this country unless somebody is willing to throw the money away. The extravagance in that direction has been criminal and we have received little in return, and only last week it was demonstrated that the opera singer is not even satisfied with this tremendous advance in payment over the European salaries. Benefits are to be given to them and presents offered to them through manipulations, and the critics of the daily papers are part of the manipulating element. In the Sembrich case, to which we refer, it is well known that a member of the staff of the New York Sun is the press representative of Sembrich, and has been for years, and during the off nights, at the card games and suppers in her apartment, these critics are usually the family guests. Why shouldn't the public be gullible when it is treated in that manner? Why shouldn't the public respond when the whole press makes it a victim of its insinuating misrepresentations? We have said for the last fifteen years that this whole question of engaging foreign singers at quadruple prices and more than quadruple prices was a question of "graft," and it is. There are all kinds of schemes working constantly to put singers on our operatic stage and concert stages, too, in which these people at this end are co-operating with publishers and agents in Europe. The singers do not get the net prices in all cases. That is the reason they are silent. They can't afford to protest even when the charges made against them represent figures that are higher than the real figures.

We are showing up in our articles on the copyright how the thing works in that direction, and now the investigation that is going on in the Metropolitan, illustrates to some extent at least, how it has been working under the old regimes. Of course, it was understood that the new management under Gatti-Casazza would suffer from the hereditary contracts and from the hereditary system. It could not be otherwise. How far that "graft" has been operating is for the Metropolitan people to discover now and they will trace it sooner or later, if not imme-

diately. But the high salary crime, as we used to call it, is demonstrated.

In Europe, when a manager is approached by one of these opera singers and he refuses to accede to the salary demanded, the reply generally comes in the shape of a threat that the singer is going to America. It is generally understood that the managers in Europe outside of Paris and London, of course, answer such a threat by saying that there is a considerable element in Europe that will satisfy America, anyway, and in that manner the interview ends until a few days later, when the singer reappears with a reasonable proposition, but when the negotiations take place for England and particularly America, what is called here the "bluff," is kept up. Why? Because it is supported at this end by the "grafters," who had a splendid victim in Maurice Grau and continued subsequently to operate as they do with ticket speculation and in the fees that are paid to publishers and agents in Europe and the commissions, etc., that dovetail all through this operatic proposition, from Milan clear through the United States, Mexico, Buenos Aires and Santiago. The best thing to do, under these circumstances, would be to close the opera house for a couple of seasons, or give operas of a different kind, in which only our American people themselves participate. Why can't we have opera here with Americans only, for several seasons, and see if we can't get prices established on the other side by keeping out of the market? There is no use for us to join the new Italian operatic trusts because their purpose is to control these big operatic prices themselves for dividend purposes and Gatti-Casazza is also opposed to these systems.

And another thing—we must stop this orchestral "grafting." The members of the Union ought to get their full prices and there ought to be no commissions paid, because that raises the prices, and there is no necessity for a conductor like Hertz when we have these competent men at the opera houses. Bigger conductors have proved by their method of conducting that the Hertz system of conducting is superannuated. That isn't the way to read scores. Besides that, members of the orchestra haven't any artistic regard for Hertz. That can be cured very readily, too.

As the proposition stands today, it is a splendid one with these evils removed. There is an excellent management now at the head, and that very management must be credited with having called the investigators in. It was at the request of the management itself that this was done, which shows that these people are acting in good faith towards us. But the high salary crime is finally acknowledged.

THE Institute of Musical Art of New York City is now about four years old. The public ought to be advised as to the progress of this endowed institution. Where is the pupil who has played publicly or sung publicly? What has been done, and how are the finances of this chartered institution handled? The musical world is a participant in it and the people of New York particularly, as they have granted a charter on the strength of the endowment of the lady who, in her desire to do good, intended that the endowment should cover the ground explained in the will. Is this being done? If the finances are not illustrating financial success, the artistic department should at least show some pupils at this period. Who has graduated from that institution with any ability to demonstrate the value of it as a school of music?

For some reason or other the Sun and the Tribune do not like Gatti-Casazza. This will cause him some distress if he ever finds it out.

MATUTINAL motorists call the famous Schubert song, "Hönk, Honk, the Lark!"

SINGING TEACHERS AND A PROPHECY.

At a rather stormy meeting of the National Association of Teachers of Singing, held at Steinway Hall Thursday night of last week, reported on another page, the word "wrecked" was frequently used in the debates. For a long time, almost from the time when the association was formed two years ago, some of the members have been rushing headlong toward a precipice, which, in a more literal sense, means a desire to hold examinations. Now, what has occurred? The best answer to that question is to republish here an extract from an article written in Paris by the editor of THE MUSICAL COURIER, and published in our issue of July 24, 1907. The association, according to the words of its chairman of the executive board, made at the meeting last week, is on the point of being wrecked, just as the editor of this paper predicted if the members persisted in their determination to force the examination idea, years, perhaps, before the majority of the members and the profession at large were prepared for such a step. But let all reread the words of Mr. Blumenberg:

Now, then, will come the appointment of a competent examining committee to seek the basis of the examination and then proceed. Naturally, a diploma or parchment from such a body hung up in a vocal studio will mean something. This examining board will find it a very difficult matter to make a set of rules that will not be too stringent and that will nevertheless not permit incompetents to slip in. Breathing law; rules for distinguishing the timbre of the voice—for many a high soprano has gone to pieces because she should never have been anything but a mezzo, etc.; the register principle; the character of the individual as a musical subject; practice rules; the hygiene of the throat and the muscles, cartilages, etc., surrounding the larynx, the glottis, etc.; function of the glottis; musical education; piano playing; sight reading; solfeggio, natural intelligence and brain capacity; physical condition and moral tone, and many other points, such, for instance, as the musical surroundings, the environment; how to discern when it would be better to advise a young man to become a miner or a major or a millionaire instead of a musician or singer. A board cannot regulate that kind of a question, but teachers certainly should advise some candidates that they would make better motormen or surgeons or surveyors or steamboat captains than singers. The proposition of the association implies that tremendous difficulties must be faced in the practical operations of the question. Many vocal teachers will, for reasons of their own, ignore the association, and should an attempt be made to make the charter imperative, so that the practice of vocal teaching in New York will be under control, as the practice of medicine is, the most violent opposition will be created. I know from what a number of vocal instructors have said to me on the subject that this is the design, but before that can be accomplished—and I think my suggestion is well taken—every member of the association must be prepared to meet the same rigorous examination himself and herself, for the legislating power of New York State will never grant that right to anybody unless all of its members are at first ready to accept the necessary diploma granted under the same provisions that must apply to all new applicants for license. A license to practice the art or science of vocal teaching will never be given to members of the National Association of Teachers of Singing simply because they are members. "Can you yourself sing?" will be a question that will at once arise. "Yes," all those will answer who can, "and we believe every vocal teacher must be able to show, by singing it, how a song or aria should be sung." "Can you yourself play?" will be another. "Yes," all those will answer who can play or read accompaniments at first sight, "and we believe every vocal teacher must be able to show how a song sounds even before it is sung, by playing it on the piano," and thus conflicts arise.

Hence I should advise that in the beginning the discussion and the actions should be purely academic and polemical, and then, after the papers, the debate, the discussions and the contributions have been sifted, some practical outlet may be found as to the *modus operandi*, otherwise the whole scheme will be wrecked.

There are some very able and excellent men and women enrolled as members of the association, but, strangely enough, many of the most prominent vocal teachers in the country have spurned all overtures to be affiliated with this body. Why? One thing, the association must begin to exercise care how it permits non-resident members from using the name and influences of the association for personal ends. If the vocal teachers of this land ever reach the

high plane of the pianists and violinists banded together in fraternal relations, then will be the proper time to establish rigid standards. Until this golden age it would be well for the N. A. T. S. to be cautious and be content with cultivating the social amenities.

A COMPOSER'S CHALLENGE.

THE subject of the critical journalistic attitude toward the American composer seems to be coming to a head. THE MUSICAL COURIER is in receipt of this challenge, which it hastens to make public at once:

To The Musical Courier:

CHICAGO, January 8, 1909.

If the American composer is to gain his position through merit, I am willing to accept the challenge, if any society will have the following program given by artists. I should suggest that the American Music Society or the New York Manuscript Society give a series of concerts, of one composer at a time. Otherwise an audience can get no adequate idea of the writer's character in music, or the scope of his work. This will give artists and critics their chance of showing their interest in this subject of the American composer and his work, and the rest of the audience will doubtless show an equal interest in the matter. New York is a good place to start in.

Very truly yours,
ELEANOR EVERETT FREER.

COMPOSITIONS BY ELEANOR EVERETT FREER.

Vocal quartet (mixed voices): "For Music"; "Phyllida and Corydon." Piano numbers: (1) Andante; (2) Rondo (in old style); (3) Lyric studies Nos. II, IV, VII, VIII and IX. Songs for baritone: "Be True"; "There's a Woman Like a Dewdrop"; "A Constant Lover"; "Galloping Song." Trios for women's voices: "O World, Be Nobler"; "Sister, Awake." Songs for soprano: "Apparitions"; "The Dancers"; "Evening Song"; "Song of the Rose." Songs for contralto: "The Ideal"; "Time of Roses"; "August Night"; "To a Painter." Mixed quartets: "Shall I Be Loved as I Grow Old," "Lord, When the Sense of Thy Sweet Grace" (with piano or organ accompaniment). Mezzo group (songs): "Sonnets from the Portuguese" (Book I), Nos. II, VIII, VI and VII. Publishers: Wm. A. Kaun Music Company, Milwaukee, Wis.; Wa Wan Press, Newton Center, Mass.; Clayton F. Summy Company, Chicago, Ill.

WHAT is an edition? When we read or hear that a composition is in its fourth, or fortieth, or four hundredth edition, what does that mean? How many copies of a work constitute an edition? Of course, every one knows that it does not pay a publisher to strike off only a few dozen examples of a composition after the plates have been completed, but it appears that the first issuance of an opus is an "edition," no matter whether the number of printed copies totals six, sixty, six hundred, six thousand, sixty thousand, or six hundred thousand. The casual person, therefore, who reads in an advertisement that a certain piece of music has reached the steenth edition and is fast traveling toward the next should not be too quick to jump to the conclusion that a madly enthusiastic populace is clutching millions of copies of the masterwork from the press as fast as they appear.

SUPPOSE Elgar were a German, residing at Osna-brück, or Metz, or Stettin, or Eydtkuhn, or Anklam? Would any particular fuss be made over his first symphony, recently produced in England and here? It is the kind of music which they dismiss in Germany with the telling descriptive term "Kapellmeistermusik," meaning broadly, uninspired music that could be made by anybody who has had a certain routine in orchestral matters and knows the extraneous forms and formulas of composition. For obvious reasons, England is not to be blamed for making a pother over Elgar, but why should America bestir itself? We have men in our own borders, men like Huss, and Bruno Oscar Klein, and Chadwick, and Foote, and others, who can turn out a better symphony than this work by Elgar, and we also have a man who has written a better oratorio than "Gerontius," "The Apostles," and "The Kingdom." He is Horatio Parker and his work is the "Hora Novissima."

NULLIFIED COPYRIGHT.

(Twelfth Article.)

Effect upon the American Music Publisher.

One of the first effects of the Ditson vs. Littleton decision upon American music publishers was the loss of valuable agencies, of foreign catalogues held by them, the loss to American music publishers from this source up to the present writing running up into millions.

It is not difficult to find the reason which actuated the foreign publishers in thus taking their agencies away from American publishing houses, for it must be perfectly obvious that the Ditson vs. Littleton decision gave to foreign publishers the permission to acquire copyright here by simply filing two copies of their foreign editions, and they were quick to perceive that they could thenceforth maintain branches here at a mere fraction of the expense which would have been necessary had they been obliged to produce American editions, employing American plate makers, printers and bookbinders, as our law provides, as a condition precedent to the acquirement of valid copyrights.

Very naturally, therefore, these astute foreign publishers decided to reserve to themselves this tremendous advantage; an advantage which to all intents and purposes delivered our market over to them completely. And as our action as a nation seemed to imply to them that their foreign publication were imbued with a certain sacredness in our eyes owing to their foreign origin, they very naturally took a "middle of the road" course and decided to eschew, first, the American composer; second, the American publisher; third, the American plate engraver; fourth, the American printer; fifth, the American paper manufacturers; sixth, the American bookbinder.

The largest item of the expenses of a high class music publishing concern in the United States is that of the manufacturing cost of its publications; this item will easily average 90 per cent. of the total expense of such a concern. The reader will, therefore, perceive the tremendous advantage which these foreign publishing houses enjoy at our expense, for the item of the manufacturing cost of publication in their case, thanks to the Ditson vs. Littleton decision, is entirely eliminated.

At the present time nearly all the large foreign publishing houses are represented here by branch houses, and with scarcely an exception these branches have piled up enormous fortunes for their highly favored foreign owners. There are, of course, a large number of small publishers in Europe who are not yet aware of the conditions existing here, and a great many, even if they were aware of them, have not the capital necessary to establish branches here; this fact has provided about the only loophole of escape for the American music publishers, for most of them, to a greater or lesser degree, hold the agencies of their lesser foreign publishers.

It is only a question of a short time, however, when practically all the foreign publishing houses will be represented here by their own branches, in which case the total elimination of the American music publisher will be an accomplished fact.

The facts stated above incidentally solve a question which has puzzled the trade for a number of years, viz.: The success of certain third rate and fourth rate foreigners in the admittedly difficult field of music publishing sent here as managers of their branches, for it must be perfectly obvious that, with the tremendous advantages stated above in his favor, the manager of one of these branches would have to be a veritable idiot to fail of success.

We come now to the most disgraceful part of the nullification of our copyright law. Works brought out in foreign countries which prove upon a public hearing to be absolute failures are copyrighted here because it costs only 50 cents, and then, by a system which among "rag time publishers" is known as "plugging," the American public is made to "pay

the fiddler," so that the United States is made a veritable dumping ground for the musical failures as well as the musical successes of the rest of the world. The system by which this "plugging" is done is so comprehensive and insidious that it is only with the greatest care and intelligent attention that we have prevented THE MUSICAL COURIER from becoming a cog in the machine; the managing owners of the daily press, who are not so intimate with things musical, however, are used continually through the base commercialism of musical critics to help along this shameful anti-American campaign.

The American composer is a mere "pawn" in this huge chess game; he was sacrificed very early in the game, and the American public has been religiously and carefully trained to look upon him as "a yellow dog," while the foreign composer has been elevated to an exalted sphere. Almost every musical organization in the country has been made a part of the machine for the exploitation of foreign musical works; even individual church and concert singers religiously eschew the American song for that of the (in many cases inferior) French, German or English. By way of explanation we wish to state that by the term American composer we do not mean *American born* composers, but any composer having residence in the United States. We make this correction because we have been understood as making our campaign in the interest of American born composers; in other words, we have been accused of a species of Know-nothingism. Our campaign is in the interest of American musical art and its industries generally, and in a broad sense in the interest of the whole American nation.

The remedy for the conditions described in these articles is, in our opinion, that of having the Supreme Court of the United States review the considerations which caused Judges Putnam, Webb and Aldrich to render a verdict so much at variance with the legal precedents of more than a century, and which is apparently so much at variance with the dictates of common sense when they declared "that a music book, although bound and with numbered pages into what is commercially known as a book, is not a book in the meaning of the manufacturing clause of the law of 1891."

In our opinion the passage of an amendment by Congress specifically mentioning music as included in the manufacturing clause would partake of the nature of "locking the barn door after the horse has been stolen."

In our opinion the including of music in the manufacturing clause of the proposed new "codified" copyright bill now before Congress would prove to be a very doubtful remedy, because our advices indicate that Congress may bow to ignorant clamor and attempt to give copyright protection to mechanical reproduction of music; this would render the whole measure unconstitutional, in which event the law of 1891 would again become operative, with the Ditson vs. Littleton decision still a controlling factor. Therefore we believe and declare that only when the Supreme Court of these United States of America shall have authoritatively passed upon this question, taking, as it certainly will, the tremendous interests of the American public into consideration, with an enlightened public sentiment back of a demand for fair play for Americans—only then will the question be properly settled; only then shall America be enabled to take her rightful position among the civilized nations in all branches of musical art.

These articles are being written for the purpose of enlightening the whole musical public as to what is the cause of our startling deficiencies as a nation in the field of creative musical art and the decadence of musical industries dependent upon creative musical art, so that the whole question in all its many bearings will be understood by the whole public when the question gets before the courts, thus preventing a miscarriage of justice such as took place in the Ditson vs. Littleton case through the ignorance of the court of the tremendous pub-

lic interests involved in the question before them for adjudication.

THE MUSICAL COURIER did not enter upon this campaign until it was convinced that, *single handed and alone if necessary*, it would be able to end the terrible condition which we have bared to the light of day, for if we had no remedy for this condition our cause would be as unproductive of results as that of the traditional "dog barking at the moon." These articles are, therefore, for the purpose of awakening dormant public sentiment to a realization of how it has been and is being exploited to the detriment of its own musical art and industries.

In a recent editorial in a Chicago daily paper it was stated that Chicago was looked upon as a kindergarten for opera and that it wants other singers than those that are tabulated for the opera in that city. It asks for Tetrassini, it asks for Melba, it asks for other new sopranos and tenors. Chicago will have to learn that lesson, too, the lesson New York is learning, that these people eat up all the profits with their salaries. In an interview with the Metropolitan manager, Gatti-Casazza asks why four times the salary should be paid here which the same singers receive in Europe? The expenses are not four times as great, he says. That is what THE MUSICAL COURIER has been trying to get in the minds of people for the last fifteen years. What reason in the world is there that anybody should come to the United States and because it is the United States put up four, five and six times the price on a performance the same person is willing to grant to the people of Milan, or Zürich, or Antwerp, or London, or Paris, particularly when these people sometimes pay to get a hearing in Europe? It is just like the ridiculous proposition of paying the publishers and composers of Europe hundreds of dollars for each opera each time it is performed here under a false interpretation of our copyright law. There is no necessity to pay him anything. It is only necessary to put on the opera and then submit to the decision of the United States court and it will be found that nothing need be paid. Under the new interpretation of the copyright law, it will be found that no one is entitled to a cent. Let some impresario try that. He cannot lose. Not only are we paying these enormous sums over here for the privilege of performing operas, but we are keeping the American compositions out of the market and we are sustaining the foreigners so that they are enabled on the other side to sell the material and the copies cheap, their profits over here being so enormous. When you get over on the other side you will see them smile and tell you, ironically, what a wonderful country this is—for them. If Chicago wants to pay the kindergarten and it has the money for that use, it is welcome. New York has been learning the lesson practically now. Look back in these files for fifteen years and see the story told and what connection the critics of the daily press have with this whole process of sending money to Europe for music which Europe virtually gets for nothing, except the small tax which is levied, represented by the subsidy the Government grants or sometimes the city.

SIGNOR GATTI-CASAZZA is somewhat aroused because the daily newspapers are showing themselves interested in the finances of the Metropolitan and in other questions connected with it. If he remains here a little longer he will find that in order to pander to the salacious appetite of the public, which the papers have educated and nourished, the daily newspapers will investigate his private habits and character, his doings, how his rooms look, whose pictures are on the wall, which painters in Italy he likes best, how old his grandfather was when he got married, and what Mr. Gatti's favorite color is for a necktie, and if they stop at that Signor Gatti-Casazza will be very lucky. There is no limit to what the daily newspaper will do in order to satisfy its craving for the sensational.

THE LOSS OF TIME.

During the last week the daily papers have filled as many columns with the sensational reports of the opera houses and Hammerstein as they did with the earthquake in Italy. The space would have been the same had they "leaded" (double spaced) their articles. A week has passed away from last Wednesday and what has happened? All the material that has been printed has been nothing but sensational guesswork, speculation and triviality. All of it could have been disposed of in three lines and our reading public would have saved very much time and would have had something substantial in place of all this unreliable mess and mass of misinformation. How quickly the daily newspaper of this town jumps at an opportunity to fill its columns at a minimum rate. At the slightest suggestion that space can be padded. Think of the immense display that has been given to Hammerstein alone. If Hammerstein had to pay for it at the column rates it would have cost him thousands of dollars a day, and the regular advertisers should protest against it, because they are made to pay to advertise other people free of charge, and that is one of the very things that this paper is constantly protesting against, namely, the advertising of competitors at the cost of the paying advertisers. It is not ethically correct; it is no more or less than a swindle upon the paying advertiser. Can Macy's, or Stern's, or Siegel's, or Wanamaker's, or Arnold, Constable's, or Altman's, or any of those houses get that space in the reading columns that Mr. Hammerstein and others have received this last week in the daily papers without paying? They pay thousands of dollars to the daily papers and they are placed in some obscure corner with a reading notice that looks like a paid notice, whereas Mr. Hammerstein, who doesn't pay one one-hundredth as much, receives it all free of charge. We would suggest that all these paid advertisers protest against that kind of a system.

Mr. Hammerstein is perfectly right in doing it. Why shouldn't he get his free advertising when the daily papers are offering it to him, handing it over to him at wholesale in Philadelphia, New York, Boston, everywhere?

There is only one fundamental error which Hammerstein makes in his whole operations, and that is he claims to be working for art. No one who ever worked for art was conscious of it. That is the insidious effect of the inspiration; namely, that it makes you unconscious of a motive. A real artist never could say he was working for art. That would at once counteract and divert the proposition because he couldn't think it, he couldn't see it. If Mr. Hammerstein would tell the world at large that he is in the business for profit, that he is running opera houses just the same as men are running newspapers, department houses, coal mines, railways, why, there wouldn't be any trouble at all, because the candor of it would be appreciated and his works would be accepted by the public on their merit; but when he tells anybody that he is working for art, it is considered as a kind of a premonitory suggestion that it might be successful. It becomes discredited, to a certain extent.

We took the liberty to suggest this to Mr. Hammerstein when he issued his pronunciamento when he first started.

But as to the daily papers, they have had items coming to them in large quantities through this operatic competition, and they went so far even last week as to suggest that Mr. Hammerstein would be at the head of consolidated operatic enterprises, and Mr. Hammerstein was shrewd enough immediately to deny in his usual fashion, agreeably, suggestively, doubtfully, and yet with a method that enhanced the value of his personal equation. How he must chuckle while he smokes his cigar under the brim of his high hat.

We have reached one week now of agitation on the subject of a little mortgage on a Philadelphia

opera house building and on an investigation called by the manager of the Metropolitan in order to see how he stood, from the American point of view, to get the figures down, based on the estimates of American auditors, and these two items gave the daily papers hundreds of columns which they published free of charge, when the big advertisers could never secure any such so called valuable space unless some sensational incident were to take place in a department house—a fire, murder, an elopement or something of the kind, for which the proprietor wouldn't demand suppression. Last year when a big scandal took place with a great advertiser in the daily papers—a department house proprietor—it was promptly suppressed, but the public is "on to it," as we say, and it is only necessary to recall the incident to show how interesting the situation is and how a man like Hammerstein can utilize it for his own ends. But to read those columns—what a tremendous loss of good time!

It is now stated by the people who are interested in the formation of a big orchestral scheme in New York City, with the Philharmonic as the foundation—we refer to the ladies who are called by one of the Damrosch Brothers, "hysterical women"—that there will be no centering on one conductor, but that the conductors will be engaged as the emergencies call for, following out the schemes of the Philharmonic in former years, preceding the present contract of that society. Probably this is due to the experience which the ladies have had, because as the orchestra was increased, the attendance was reduced under recent auspices. It is very sure that this orchestral scheme is not to be used for the purpose of exploiting new compositions or, as the dramatic world calls it, "trying it on the dog." Probably the rumor published last week, to the effect that Dr. Hans Richter was to come here, is due to this decision.

"THE Italian musicians at the Metropolitan refuse to take any share in the proposal to found a pension fund for the benefit of the employees who have passed ten years in the service of the institution," says an exchange. It seems that the money was deducted from the salary paid to the choristers for the first three weeks of the season, but they objected and Signor Gatti-Casazza ordered the tax raised and the money returned to them. The Italian objectors hold that "the existence of such an enterprise is impossible in a theater which makes comprehensive changes in its personnel every year and has, moreover, no element of permanent State control. Then, salaries here are so much better than they are abroad that with reasonable prudence there is a possibility of saving more than any pension fund abroad would ever do for those who have subscribed to it." The final argument is convincing and shows that the foreigners who visit these shores agree thoroughly with what THE MUSICAL COURIER always is preaching on the subject of European fees paid to musicians as compared to rates received in America.

AFTER listening to "Tiefland" one comes to the conclusion that the opera might have been made the success of the season if it had been under the proper musical direction. The work is eminently fitted for it, but when it is conducted with the effect of mechanical gymnastics and semaphores beating the air to disrupt the attention of the singers and to involve the orchestra, it cannot be made a success. It ought to be tried under different conductorship at the Metropolitan.

THE concert at the Metropolitan on Sunday night for the benefit of the Sicilian earthquake sufferers netted \$14,000, according to report. All the artists of the institution assisted except Schmedes and Eames.



An innocent paragraph published by Henry T. Finck in the Evening Post some time ago started me off on an investigation which will make the patient reader of this column exclaim, "What, again?" Ever since I have been able to hear music correctly, I have been bothered with a faculty for remembering tunes and recognizing them afterward when I heard them in other compositions. This mania for fixing the identity of "wandering melodies," as Tappert termed them aptly, culminated with me in a series of articles written for THE MUSICAL COURIER two years ago, and called "The Origin of Music; or, The Descent of Melody." Although I showed that the great composers of all times had used themes not original with them, the publication of my discoveries did not appear to dim the luster of the fame that attaches to the memory of Schubert, Haydn, Mozart, Beethoven, Liszt, Schumann, Wagner and others of the illustrious sons of Musica. There are plenty of persons who attach no importance whatever to the unconscious plagiarisms of the great composers, and there are other fussy individuals who make veritable mountains out of such musical molehills. Both are wrong. It always is of historical interest to trace the derivation of a melodic subject and to try to fix the possible connection between its real creator and its fancied one; but, on the other hand, a mere similarity of theme should never be made the basis of a charge of wilful plagiarism, for there is such a thing as subconscious imitation, not to mention cases of coincidence, where it has been proved that the borrower never had occasion to hear or see the melody "purloined." Personally, I delve into this matter of similarities purely as a form of individual pleasure, and I may say here that it has led me into many musical realms which I never would have explored otherwise. Be warned in time, however, and do not follow my example. The way is dangerous and may lead to a species of obsession—illustrated, for instance, by my amplification of the Finck matter aforementioned. As a rule, my friends avoid mention of thematic similarities in my presence, much as one would forbear to speak of Napoleon or Oliver Cromwell in the presence of mildly demented persons imagining themselves to be those battlesome gentlemen. This is what Finck said, to start the trouble:

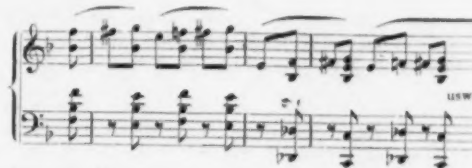
When Wagner's "Tristan and Isolde" was given to the world, the conservatives pronounced the wonderful harmonies of the two opening bars, which are the keynote of the whole opera, the climax of audacity, cacophony and absurdity. These gentlemen were not aware that Mozart used practically the same sequences of harmonies in one of his quartets, composed in 1783 (Köchel, No. 428). Grunsky pointed this out in the second volume of Frankenstein's "Wagnerjahrbuch." And now Edgar Istel has an article in Heft 24 of Die Musik, in which he shows that Spohr, also, anticipated the Wagner "cacophonies" in his opera, "Der Alchemist." Furthermore, Liszt did the same thing in a song, "Ich möchte hingehn," which was composed twenty years before "Tristan." It is not likely that any of these composers copied one of the others; the pregnant harmonies simply occurred to each of them—in the white heat of inspiration. It remained for Wagner to reveal the infinite musical and emotional possibilities inherent in those poignant harmonies. It is not a mere coincidence that Liszt, like Wagner, wrote these chords, so expressive of

amorous anguish, at a time when he was suffering from a heart affair. His song was composed after he had met again Caroline Saint-Cricq, with whom he was madly in love as a youth in Paris, but who, at the behest of her parents, married another.

The Liszt phrase in question looks as follows:



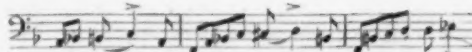
The resemblance, however, can be traced to even more remote times, for the same "Tristan" suggestion is in the andante of Bach's A minor concerto for violin. Another composer who antedated Wagner in the use of those sublimated love harmonies was Schumann. He wrote, in the first movement of his D minor trio:



and



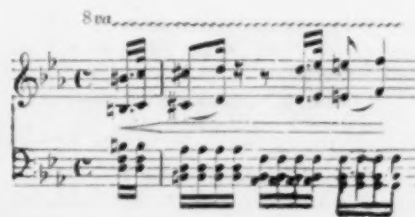
and



Schumann's trio was composed in 1847, and it is possible, in view of the personal relations which existed between the two masters during their residence in Dresden (1844-1848) that Wagner might have heard the D minor trio at some private chamber music soirée. Is this a charge of plagiarism?

Other evidences of Schumann's strong liking for the motif are to be found in his "Genoveva" overture, "Manfred" overture, and middle section of the "Ende vom Lied."

Then, too, there is this foreshadowing of the "Tristan" atmosphere in the familiar excerpt from Beethoven's "Pathétique" sonata:



Arthur Smolian pointed out, in the Leipsic Signale, by means of examples from Liszt's "Dante" symphony, Beethoven's op. 106 sonata, and Wagner's "Tristan and Isolde," that creative musicians, "when they reach the highest limits of musical expression, often coincide in idea and method of expression, no matter how widely divergent their separate starting points may have been." As Smolian showed, furthermore, a close study of the three excerpts given herewith will prove that while there is no actual similarity in the notes employed, the

coincidences in the method of expression and the harmonic atmosphere are little less than striking:

Liszt:



Beethoven (adagio sostenuto, from op. 106):



Wagner:



Emil Paur's new symphony, "In der Natur," is to have its première at Pittsburgh on Friday of this week. Charles Wakefield Cadman, composer, organist and MUSICAL COURIER representative in the Smoky City, sends me a confidential preliminary report, which my elastic music editor's conscience causes me to rush into print herewith: "Here is just a note to let you know the approach of that really important event, the première of Emil Paur's symphony No. 1, in A major, surnamed 'In der Natur.' I have heard a piano played and composer analyzed performance of the work, and in addition to having the full score in my own home for analysis, I have been asked to the private orchestral hearing of the work on next Friday morning for some of our local critics. Personally, at this writing, I am looking forward to a great surprise. The magnitude of the work has gripped me, and the beauties I found (on reading the score privately) were many, and if the orchestral hearing is what it 'sounded' like to me, the work is going to create a sensation. It is not ultra modern, it does not follow any model I know of, save for general form and outline. I believe it's going to be something new."

Scouts from the front report the opera war to be taking on a most sanguinary aspect. Particularly the Manhattan army seems to be making formidable preparations. It is expected to march on Chicago next season.

LEONARD LIEBLING.



METROPOLITAN OPERA HOUSE.

"La Wally," January 6.

WallyDestinn
 AfraRanzenberg
 HagenbachMartin
 GellnerAmato
 StrommingerRossi
 Il PedroneCampanari
 WalterL'Huilier
 Conductor, Toscanini.

There is a great deal of wisdom to be delivered to the readers of music criticism every time a new opera is performed, new to our big provincial town, the biggest small town the earth ever could boast of up to date. All that is necessary is a libretto from which to copy the story and change the phraseology to make it appear profound; then the scribe must tell who sat in the boxes of the opera house and how the horseshoe treated the new fare; then one must appear to be familiar with the stars to explain exactly how they must have felt in the new frame and then fun must be made of the scenery. All this piled like Ossa on Pelion or Pelion on Ossa, because sometimes the scribe gets lopsided, and the wisdom is in print, or as the laughing philosopher Weber said: "The heavy artillery of thought is discharged."

Let us tell a few things not in the books about Catalani, the Italian opera composer, who got in between Ponchielli and Mascagni. He studied in Milan with Bazzini, where Buzzi-Peccia and other talented Italians laid the foundation of their knowledge, and he also studied in Paris, with Bazin, and that accounts for the delicate French instrumentation. He had ideas, but not as many as he could have used, and his sense of the dramatic did not reach the intensity nor the vigor of Mascagni's. He could not concentrate, as is also evidenced in his "Lorelei," produced last season at Covent Garden. But he is a very much finer example of the new Italian school than Puccini, and he has one tremendous advantage over the latter through being sincere.

The opera had, what they call in Paris—and we always imitate Paris, so here goes—a "succes d'estime," and it will remain on this season's repertory. No one can, on a first hearing, declare definitely what category of opera it belongs to, and this, in itself, is a compliment, because it implies that it is worthy of more investigation. Instead of going further into it, we shall give thirteen opinions expressed in the foyer of the Metropolitan, on the Wednesday night when it was given.

THE THIRTEEN OPINIONS.

Each one of these opinions was delivered voluntarily to the writer during the intermissions on Wednesday night:

No. 1. "A small edition of 'Tiefland.'"

No. 2. "If he had had such librettists as Illico and Giacoso you see what Catalani could have accomplished. It is remarkable anyway."

No. 3. "Thoroughly German, which proves that he was not only a Wagner exponent, for which he was known, but that he had made a thorough study of Wagner."

No. 4. "Better than Puccini, Giordano and Leoncavallo put together."

No. 5. "The whole opera is French—every part of it, including the chorus treatment, which alone proves it."

No. 6. "Oh for one song, for one melody. How can a composer go along writing like that and never touch the heart with one direct melody? All a jumble for effect."

No. 7. "Magnificent ideas. The best of all the younger members of the modern Italian opera composers; melody abounds throughout, and before the last act he will prove that he has enough to spare to fill another opera. He has the genius after Verdi."

No. 8. "I am glad I am going to the Boston Symphony concert tomorrow night, because there I will hear some music."

No. 9. (Spoken in the presence of Max Hirsch). "You call that opera? I have been a subscriber here for eighteen years for thirty dollars a week, but I cannot stand this."

The three acts are enough for me. Is that the best you people can do?"

No. 10. "Give me an Italian, when he is gifted, for the opera. This Catalani had the opera talent and the whole action shows not only his dramatic power, concentration of incidents, disposal of forces, lights and shades, but also the capacity to fit the music to it. It is sure to be a success."

No. 11. "If New York cannot be drawn to a work of such a pure type, such a representative modern, real opera, there is no use hoping. It will only prove that we want the old opera with old famous stars and are not sufficiently educated to appreciate the art in its real sense. It is ensemble opera of the finest type and Catalani has genius."

No. 12. "Never again for me. I want to hear singing that I can understand, and a plot that appeals to common sense or to no sense if I can only hear song. Never mind all these complicated orchestral movements."

No. 13. "It is all a scheme. This opera would never have been put on unless there was a business scheme at the bottom."

It appears that the last critic must have known some of the history of Catalani. His music and he had to bear the brunt of the Ricordi opposition, and hence could make no headway in Italy because it was not published by the Ricordi house, the publisher having been the widow Lucca. The Ricordi's bought out the Lucca catalogue, and thereupon Catalani's operas became their property. That changed the situation, and most properly so. There is no reason at all why they should not then have pushed them, and they did so. The success here means several thousands of dollars of profit for Ricordi, and the American composer is again distanced. But all this has no relation with the artistic value of "La Wally," an opera which is worth hearing, and more than once.

The management of the Metropolitan had evidently given much attention to the production, which was very effective and which gave to each of the four acts a distinctive character, not, however, losing sight of the homogeneous. It was the Tyrol, and one center of the Tyrol, too, and there were no anachronisms and no stage distortions. In a number of performances under the old management Louis XVth furniture was housed in a Francis I mansion and Romanesque architecture figured in an old Greek scene. But who cared then? The question is, Does any one care now, after all the attention bestowed upon these essentials by the new management?

"L'Elisir d'Amore" and "Pagliacci," January 7.

"L'Elisir d'Amore"—Bonci, Sembrich, Campanari, etc. "Pagliacci"—Farrar, Martin, Gibelli (Silvio), etc. Conductor, Spetrino.

"Aida," January 8.

Caruso, Eames, Flahaut (debut as Amneris), Scotti, etc. Toscanini, conductor.

"Tiefland," January 9 (Matinee).

Schmedes, Destinn, Feinhals, Hinckley, etc. Conductor, Hertz.

"Faust," January 9.

Farrar, Forina, Martin, Note, Didur. Conductor, Spetrino.

"La Wally," January 11.

Cast as above.

MANHATTAN OPERA HOUSE.

"Pelleas and Melisande," January 6.

Oscar Hammerstein's revival of "Pelleas and Melisande" at the Manhattan Opera Wednesday night of last week was if anything more successful than the premiere last year at the same theater. The appearance of Charles Dalmores as Pelleas in this year's production was further evidence of that tenor's remarkable versatility. The role at the previous presentations was taken by Perier, and with the exception of Trentini in the part of Yniold and

Vieulle as Arkel, the cast at the performance last Wednesday and again at the Saturday matinee was the same as last season, Mary Garden being the Melisande, Gerville-Reaché the Genevieve, Dufranne the Golaud, and Crabbe the doctor. Campanini conducted.

If this moving and sorrowful Maeterlinck-Debussy lyric drama had been produced here with the names of the authors omitted some of the best qualified to pass judgment might have "guessed" that it was a classic by men dead several centuries instead of artists very much alive. It has all the repression, mystery and fatalism of the Greek tragedies, and Dalmores in the role of Pelleas gives a most realistic portrayal of the lover destined to meet a terrible fate. The French tenor looked the part; his highly intelligent conception and nobility of voice, united to give a wonderful impersonation of the role. From Hoffmann to Pelleas seems an impossible leap, but then nothing is after all impossible when determination and great gifts are combined. Pelleas is one of the roles that Dalmores will sing in London next spring and summer but he will be heard several times more in the part here in New York. In the impassioned scenes with Melisande in the fourth act, the work of Dalmores will linger in the memory of his admirers. His impersonation blends emotions that ordinarily seem irreconcilable. The mobility of his facial expression, the manly grace of his gestures and musical voice, warm and flexible, and above all the charming lack of self-consciousness kept the audience under a spell.

"Tales of Hoffmann," January 8.

Espinasse, Zeppilli, Trentini, Doria, Mariska-Aldrich, Dalmores, Renaud, Gilibert, Crabbe, Gianoli-Galletti. Conductor, Charlier.

"Pelleas and Melisande," January 9 (Matinee).

Dalmores, Garden, Dufranne, Trentini, Vieulle, Gerville-Reaché, Crabbe. Conductor, Campanini.

"Crispino" and "La Mort de Cleopatre," January 9

"Crispino"—Tetrazzini, Sammarco, Arimondi, Gianoli-Galletti. Conductor, Campanini. "La Mort de Cleopatre"—Odette Valery. Conductor, Parelli.

"Rigoletto," January 11.

Melba (farewell), Ponzano, Constantino, Renaud, Arimondi. Conductor, Campanini.

Wullner Engaged by the German Theater.

Dr. Ludwig Wullner's histrionic triumphs were achieved by his impersonations of Ibsen's Rosmer ("Rosmersholm") and Wilde's Herod ("Salome"). He played these widely different characters for months to crowded houses at the leading Berlin theater (Deutsches Theater).

Eugen Burg, one of the directors of the new German Theater in this city, was a member of the cast, and remembering the wild enthusiasm with which these creations of the actor-singer were greeted, not forgetting the months of box office enthusiasm, he approached Manager M. H. Hanson, and Dr. Wullner himself, being not disinclined to submit his art to the judgment of the American public, an arrangement was arrived at to have Dr. Wullner appear March 2 in two performances each of "Rosmersholm" and "Salome." The part of Herod in the latter drama was considered remarkable; the part of Rosmer he played with Ibsen's personal approval. He went to Norway at the time to consult the famous dramatist. All other Herods have been shaped after Wullner's creation. No one else has ever played Rosmer in the same quiet, natural, non-theatrical manner.

While America was waiting for Wullner's Manfred, which, from a purely musical point of view, ought to appeal more strongly to MUSICAL COURIER readers, the prospect of seeing Wullner act and hearing him speak two great roles will appeal to all sections alike.

OSSIP GABRILOWITSCH'S RECITAL.

Ossip Gabrilowitsch's Sunday afternoon recital at Carnegie Hall, January 10, was a treat of rare artistic quality, for his program, given herewith, consisted largely of favorite numbers in the pianistic repertory, and they were played in a fashion to illustrate potently all their many sided attractiveness:

Rondo, A minor.....	Mozart
Sonata, E minor, op. 9.....	Beethoven
Fantaisie.....	Schumann
Etude, F major.....	Chopin
Nocturne, G major.....	Chopin
Mazurka, B minor.....	Chopin
Scherzo, B minor.....	Chopin
If I Were a Bird.....	Henselt
Melodie, E minor.....	Gabrilowitsch
Tarantella, Venezia e Napoli.....	Liszt

The recent local Gabrilowitsch appearance with the Boston Symphony Orchestra proved amply that the popular pianist has returned to us this season with all his former admired powers intact, and the recital of last Sunday made the demonstration even more complete, for without the overshadowing mantle of the orchestra Gabrilowitsch was able to dominate his music unaided, and to commune with his hearers in the personal and intimate spirit that is possible only when the performer and his instrument occupy the platform alone.

Gabrilowitsch ever has been a disciple of beauty for beauty's sake on the piano, and much of his artistic effort goes toward imbuing a performance in all its tonal, technical, musical and rhythmic phases, with the largest possible measure of finish and euphoniousness.

However, the sterner tasks of art have no terror for this pianist, who attacked the first and second movements of the Schumann fantasia with vigorous masculinity and vivid imagination, bringing out all the composer's vehement flow of ideas and turbulent fancy without indulging in the physical roughness that often mars the Schumann work in less considerate hands. The soulful last section was delivered with singing tone, and lovely portrayal of the poetic mood that colors the movement. Altogether, this Schumann performance represented the high water mark of Gabrilowitsch's pianism as presented in New York's concert halls up to date.

The Mozart and Beethoven part of the program revealed the performer in more formal mood, and allowed him to exercise his artistic continence, and especially in the case of the sonata, his capacity for analysis and clear exposition of contour and content. It was the playing of a thinking musician.

Chopin ever has been one of Gabrilowitsch's favorite composers, as is evidenced from the exceptional sympathy and love with which he seems to interpret him. The poetry, the impetuosity, the fragile humor, the passion and the tenderness of Chopin were all brought out in Gabrilowitsch's selections with rare art and effect. The scherzo resolved itself into a veritable tour de force.

Henselt's ever pleasing bird study had to be repeated, so graceful and insinuating was its performance, lacking in that breakneck speed we have become accustomed to from other pianists.

Gabrilowitsch's own composition is a most agreeable melodic conception, harmonized with a feeling for unconventional color and mood.

The Liszt conclusion, brilliant, scintillant and pyrotechnical, stirred the listeners to such prolonged and insistent applause that Gabrilowitsch was compelled to add encore after encore to his regular program, and the house could not be emptied until after all the lights had been turned out.

This review would not be fair in all its phases if it omitted mention of the golden toned Mason & Hamlin piano which aided the artist to obtain his best effects, and was the subject of general, pleased remark throughout the audience.

OPERA AND CONCERTS IN BALTIMORE.

BALTIMORE, January 10, 1909.

Monday night, January 4, Oscar Hammerstein with members of his company from the Manhattan Opera House, New York, gave a performance of "Lucia" at the Lyric, with Tetrizzini and Constantino in the cast. The house was filled to overflowing, and one of the great successes of the night was made by the tenor Constantino in the role of Edgar. It was good also to greet once more that prince of good fellows, William J. Guard, Mr. Hammerstein's representative, a Baltimorean, by the way. Mr. Hammerstein himself was called before the curtain and in response to a very cordial reception made a characteristic speech.

The writer regrets that absence from home prevented his attendance at the concert of the Boston Symphony Orchestra at the Lyric, Wednesday evening, January 6. Mischa Elman was the soloist. The program included works played at concerts in New York, and hence nothing remains but to mention the compositions, which were: Beethoven's fifth symphony, the Tchaikowsky violin concerto, and the pre-

lude to "Die Meistersinger" (Wagner). From all accounts, the praises were showered upon Elman and the conductor, Mr. Fiedler.

Friday afternoon, January 8, Ernest Hutcheson played the eighth Peabody recital, and it is quite proper to say that the annual appearance of this scholarly gentleman, and Peabody professor, is as keenly anticipated as any musical event, looked upon as a fixture in the life of this city. Eminent as a teacher, he is equally so as a solo artist; and as he is an honor to both the city and conservatory his legions of admirers delight to acclaim him whenever an opportunity offers to do so. He is a master of all technical difficulties, has a marvelous sense of rhythm, and his interpretations are always sincere and thoroughly artistic. He played the following exacting program, with that perfect finish which his auditors have long since learned to expect when listening to him as an expositor of the works of the great masters: Fantasia and fugue in G minor (transcribed for piano by Liszt), Bach; minuet in E flat, from op. 122, Schubert; "Carnaval," Schumann; scherzo from "Midsummernight's Dream," Mendelssohn; fantasia in F minor, op. 49, Chopin; "Serenata," d'Albert; prelude to "Die Meistersinger" (by request), transcribed for piano by Hutcheson, Wagner.

The members of the Arundell Club enjoyed a recital Saturday afternoon, given by May Campiche, assisted by Mrs. J. Howard Palmer, violin, with Mrs. J. Helmsky Johnson at the piano.

FOURTH PHILHARMONIC CONCERTS.

The fourth set of Philharmonic concerts drew large audiences to Carnegie Hall last Friday afternoon, January 8, and Saturday evening, January 9, with this program:

Unfinished Symphony.....	Schubert
Concerto for 'cello, A minor.....	Volkmann
Symphony, E minor.....	Tschaikowsky

The choice of numbers offered no abstruse problems in tone, and that fact probably accounted primarily for the increased attendance, as there is at all times a certain imposing portion of our public which absents itself persistently from programs dedicated to composers who shine in mechanical skill rather than in melody. Schubert and Tschaikowsky made their reputations some time ago, and are in no need of additional praise at the present time. Volkmann was recognized during the second half of the nineteenth century as a composer of pleasant talents, who had no overpowering musical message to deliver to the world, and made no attempt to venture beyond the limitations imposed upon him by those fairies who are credited in allegory with standing at the cradles of musicians and bestowing upon them the various degrees of tonal proficiency which they are destined later to exhibit to their less divinely favored fellow citizens of this universe. In the year 1909 and in the month of January, at the town of New York, last week, Volkmann's A minor concerto sounded amiable and soothing, but undeniably faded and in spots sadly innocuous.

If Volkmann's concerto made no success intrinsically, the same cannot be said of Leo Schulz, the soloist, who lavished on the work the full resources of his ripe art, and with finished and scintillant technic, broad, noble, multi-colored tone, and fine musical intelligence and taste, aroused the listeners to tributes of applause which left no doubt in the mind of the present reviewer that Schulz's performance rose superior to the medium which he chose for its exploitation. This versatile and exceptionally well equipped cellist has had years of the best kind of experience as a soloist and member of our leading symphony orchestras, and his artistic culture takes in the musical horizon to its limit in every direction. Schulz's wide knowledge showed itself in the confident mastery with which he handled the Volkmann number and made his solo part an integral factor of the composition as a whole, appreciating every nuance and nicety of the orchestral half. The warmth of the player's reception emphasized a success exceptionally well deserved and legitimately won.

Safonoff's conducting of Tschaikowsky is familiar in this city, and although inclining toward undue exaggeration in rhythm and dynamics, it has many elements of interest and some of fascination, which never fail to stir the inapt crowd to noisy demonstrations of satisfaction. In the Schubert symphony the conductor seemed to be miles away from the proper mood that invests this tranquil and thrice lovely work, and the result was a performance wanting in fluency, tonal charm and general technical finish and flexibility. Safonoff, as he reveals himself time and again, remains a specialist in the conducting of Russian music, and as such he would be of value in Moscow, St. Petersburg or Warsaw, but here he does not represent that wide intellectual and educational force which should be centered in the head of such an organization as the Philharmonic Society, of this city.

HERMANN KLEIN'S SUNDAY "POPS."

Hermann Klein's fifteenth popular Sunday concert took place on the afternoon of January 10, at the New German Theater and the audience that assembled there was disappointed when a change in the program was announced. The Flonzaley Quartet had been advertised to play, but owing to the illness of Adolph Betti, the first violin, this organization was unable to appear. The Marum Quartet was substituted and in place of the Mozart B flat major quartet and the scherzo from Dvorak's quartet in A flat, which numbers were to have been rendered by the Flonzaley Quartet, they played Mozart's quartet in D major and an intermezzo by Ippolitoff-Iwanow, the latter piece being given for the first time in this country. The program follows:

Quartet, strings, D major.....	Mozart
Song, La Cloche.....	Marum Quartet.
Piano solos—	Harriet Foster.
Gavotte, B minor.....	Bach-Saint-Saëns
Romance, F sharp.....	Schumann
Aufschwung.....	Schumann
Valse, A flat, op. 42.....	Chopin
Intermezzo, strings.....	Ippolitoff-Iwanow
Songs—	Marum Quartet.
Die Lotoslume.....	Franz
Infidélité.....	Reynaldo Hahn
Wohin.....	Schubert
Piano solos—	Harriet Foster.
Impromptu.....	Gabriel Faure
Fantaisie, Rigoletto.....	Liszt
Songs—	Heinrich Gebhard.
Magdalen.....	Caroline Maule
My Love and I.....	MacDowell
Lady Spring.....	Victor Harris
Quintet, piano and strings, F minor, op. 34.....	Brahms
Mr. Gebhard and the Marum Quartet.	

Heinrich Gebhard is one of the strong and well schooled pianists now in this country. Both in his solos and in ensemble with the Marum Quartet, the artist gave evidence of rare and finished art. As a player he will always be gladly heard in New York. Miss Foster's voice and style are delightful and as a singer she is certain to give pleasure. The Marum Quartet showed that it is a finely balanced organization. Perhaps the number that found the most favor with the audience was the intermezzo by the Russian composer. Next Sunday the artists will include: Kitty Cheatham, Avery Belver, Carrie Hirschmann, Alexander Petschnikoff, and Darlishire Jones. A feature of the program will be the first performance in America of the trio in E major, op. 19, by Robert Kahn, of Berlin.

A remarkably fine Mason & Hamlin concert grand gave color and quality to Mr. Gebhard's excellent performances.

Wüllner Recital.

The recital of Dr. Ludwig Wüllner at Mendelssohn Hall on Thursday night, January 7, drew a very large audience, despite the two opera performances and the Boston Symphony Orchestra at Carnegie Hall. The program was published in last week's issue. What more is there to be said about the remarkable and sustained work done by this gifted artist? His interpretation of the vocal masterpieces in all the versatile directions of the art are a revelation to the musical intellect, and the variety and scope of his performances show a wider range of studies than come within the usual radius of the song recital. Dr. Wüllner has in reserve more qualifications in his special field than have as yet been displayed by him in America, and if he could be induced to illustrate the full extent of his artistic capabilities we would hear and see a series of interpretations such as have, in this particular direction, never been witnessed in this country. Before the conclusion of the season this artist may extend his work and give new interpretations in a still broader field.

Hartmann's Greatness Appreciated in the Far West.

Arthur Hartmann continues to receive on his extended tour the very highest encomiums from the press of the Pacific Coast, many critics placing him beside Ysaye, Kubelik and Kreisler.

The Tacoma (Wash.) News, December 22, says:

Arthur Hartmann, one of the youngest of the virtuosi last night at the Tacoma Theater, demonstrated beyond all question his right to rank in the select circle of the great—Kreisler and Kubelik. In chord work he demonstrated in the Bach number, Hartmann is apparently Kubelik's equal. Hartmann's rendering of Wieniawski's "Russian Airs" appealed more to many than either Kreisler's or Kubelik's. A pure and at the same time rich tone is always evident throughout his numbers.

The Portland (Ore.) Telegram, December 16, says:

Arthur Hartmann verified what was expected of him, that he was a great and conscientious violinist and artist. The opening number of the program, Mendelssohn's concerto, was exquisitely done. Arthur Hartmann is certainly one of the most attractive and greatest artists of the day.

Liszt's "Graner" mass is to be sung at the Anhalt Music Festival (to take place in Zerbst) next May.

BOSTON SYMPHONY CONCERTS.

MISCHA ELMAN SCORES TRIUMPH AS THE SOLOIST.

The third set of Boston Symphony concerts took place at Carnegie Hall on Thursday evening January 7 and Saturday afternoon, January 9, with these programs:

THURSDAY EVENING.

Kaleidoscope Noren
Concerto, for violin Beethoven
Death and Apotheosis Strauss

SATURDAY AFTERNOON.

Three dances, Cephalus and Procris Grétry-Mottl
Symphony, C minor Beethoven
Violin Concerto Brahms
Overture, Flying Dutchman Wagner

These were two exceptionally interesting concerts, both because of the tasteful selection and arrangement of numbers, and also because of the thoroughly satisfying fashion in which they were carried out. Mischa Elman, the soloist on both occasions, had a high honor conferred upon him by his double engagement, the first of its kind since the Boston organization has been appearing in New York.

Noren's "Kaleidoscope" was fully described in THE MUSICAL COURIER at the time of its première in Germany last summer, and again when the work figured on a Berlin Philharmonic program some weeks ago. The lawsuit has also been described in these columns, whereby Strauss' publishers sought to establish damages, because in one of his variations, labeled "To a Celebrated Contemporary," Noren had intentionally made literal use of two thematic fragments from "Heldenleben." There is no need to add much at this time to the opinion already passed in this paper on the value of Noren's "Kaleidoscope." It is a work of little melodic significance, but shows a large, useful, and even brilliant knowledge of orchestration and color application. The appeal made by "Kaleidoscope" is purely on the surface, and gives pleasure of a certain kind, especially when the piece receives such a virtuoso performance as that accomplished by Max Fiedler and his men from Boston. The Strauss tone poem, a composition of gripping power and irresistible melodic beauty, was given a sympathetic and impressive reading, and created its customary overpowering effect.

The Grétry-Mottl dances are clever orchestral tidbits, and were done by the orchestra with grace, daintiness and finish. The "Flying Dutchman" overture had the proper romantic atmosphere and ardent spirit. In the Beethoven symphony, with which the conductor and the players are as familiar as with their alphabet, they accomplished another notable performance, dignified, reverential, and invested with the proper blending of emotional and intellectual expression. Fiedler sought for no "inner meanings," but set forth the music as Beethoven wrote it, and the result showed that the great composer knew fairly well what he

wished, and made his intentions tolerably clear in the notes which constitute his score.

Elman reaffirmed his phenomenal artistic attainments in the two great concertos by Beethoven and Brahms, the twin towers in the classical repertory of the violin. It was little short of uncanny to hear this nineteen year old genius search out every formal, poetical and rhythmic detail in the two massive compositions and weld them into musical presentations of flawless beauty and mature perfection of meaning and outline. The youth of the player seemed to stand in no relation whatsoever to the works he interpreted, and those over conservative hearers who denied the evidence of their own ears, and insisted that the lad's conception could not possibly be that of a grown artist, simply because he is a boy, do not make allowances for the potency of genius, which, once in a century or so, bridges over such seeming discrepancies as those of lack of age or experience, and mocks all our attempts to account plausibly for the seemingly impossible. The only visible phenomena of youth in Elman's playing were his own evident and intense appreciation of the music he performed, his poignant feeling in the slow movements of the two works, the tremendous vigor, sweep and dash of his bowing in the two joyous finales, and the undefiled purity and nobility of his phrasing and conception in the symphonic introductory movements of both Brahms and Beethoven. If those be the artistic crimes of youth, then would that certain other and older dryasdust performers of classical music possessed them in like degree! Elman exerted his usual kindling influence on his hearers, and at both concerts they accorded him a veritable ovation and came within an atom of forcing the young hero to break the "no encore" rule of the Boston Symphony concerts.

Elman's marvelous manipulation of the bow and his tremendous tone, with its singularly moving quality, are the real musical sensations of the New York season up to date.

Blanche Arral in New York.

Blanche Arral, the prima donna, has arrived in New York en route from San Francisco for London. During her stay in the metropolis Madame Arral may be heard in concert, for she has received offers of engagements from several clubs. While in San Francisco she sang three times, twice at the Van Ness Theater. Madame Arral also had a successful appearance with the Saturday Club, of Sacramento.

Rotterdam is to have a Music Exposition, from May 19 to June 1.

Cincinnati College of Music Notes.

The second concert of the Cincinnati College of Music Chorus and Orchestra will be given in Music Hall, as usual, early in February. The rehearsals of the two student forces held at the college last week, under the direction of Louis Victor Saar and Henri Ern, revealed an earnestness of purpose which was highly gratifying and calculated to bring the best results. Among other important works in preparation for this performance is the Brahms D minor concerto for piano and orchestra, to be given by Lillian Kreimer, of Cincinnati, one of Albino Gorno's most promising pupils, who will be the piano soloist with the college orchestra. Signor Gorno will personally direct the performance. The work itself will be found interesting to music lovers, in that it belongs to the later style of Brahms, whose works attracted widespread attention after the performance of his first symphony at Carlsruhe in 1876. It was under this inspiration that the D minor concerto was written. Miss Kreimer will play the first and second movements.

Abraham Pepinsky, a pupil of violin under Henry Froehlich, and of composition under Louis Victor Saar, of the College of Music, left this his native city Sunday, January 10, for Berlin. Mr. Pepinsky is a young musician of exceptional qualifications, and, since it is his object to take up further study abroad, his future achievements should attract the attention of his friends and acquaintances here. He will sail from New York January 18, on the steamer Prince Friedrich Wilhelm.

The Sinfonia Trio of the College of Music will give a concert at Harrison, Ohio, February 25, assisted by Herman L. Gantvoort, baritone.

Advanced piano pupils of Louis Victor Saar, of the College of Music, will give a recital at the Odeon Tuesday evening, January 19.

March 2 will be the date of the second concert by the Cincinnati Trio.

William Reddick, an advanced pupil of Romeo Gorno's at the College of Music, gave a very successful recital under the auspices of the Matinee Musical Club, of Paducah, Ky., while spending the holidays in that his native city. Mr. Reddick was assisted by Emmet Bagby, a local baritone, and both performers received unstinted praise from the Paducah press.

Nordica Traveling Eastward.

Madame Nordica's extended concert tour, which included the principal cities in the Far West, will continue far into the spring. The prima donna is now traveling eastward, and it is expected she will reach New York five or six days before her recital at Carnegie Hall, Tuesday afternoon, February 16. R. E. Johnston, Madame Nordica's manager, announces that the singer will have a tour in New England after her New York concert.



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SEASON 1908-99



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Otello," January 4.

New York American

Melba was in perfect voice.

The World.

Last night's performance, perhaps, lacked something of the tense feeling which made the original presentation of the work at this house on Christmas night so memorable.

The World.

Sammarco is striving with all his might to imbue his Iago with the subtlety and craftiness of the Moor's Ancient, to which his natural disposition is not kin.

The World.

Zenatello not only sings, but looks and acts the Moor to perfection. His voice responds nobly to the valiantly declamatory style called for by the score. He uses it lavishly, without a trace of tiring, and colors it with a variety of expression that is altogether admirable.

"Traviata," January 3.

The New York Press

The audience was small.

The World.

"Traviata" was sung to a small audience.

The World.

The audience was very ready with applause.

The New York Times.

Madame di Pasquali's voice at times seemed pinched in emission.

The Sun.

Madame di Pasquali must be judged and accepted as a novice. She has had no European experience and little in this country.

The World.

The performance (popular prices) would have been good at any prices.

New York American

Madame di Pasquali's voice is full of power.

New York Tribune

Madame di Pasquali's part of the performance was not productive of much pleasure.

THE NEW YORK HERALD

Bonci sang exquisitely.

"Butterfly," January 3.

The Evening Post.

Martin acted the part of Pinkerton admirably.

The Sun.

His acting was not good.

"Otello," January 3.

The New York Times.

The effect of Campanini's conducting would gain if there were something more of restraint in the more sonorous orchestral passages, especially when they accompany the voices upon the stage.

The New York Press

His accompaniments were adjusted exquisitely to the singers.

Elgar's New Symphony (Carnegie Hall), January 3.

The New York Times.

The impression left by a first hearing of the Elgar symphony is of a fine and nobly sustained ideal.

The New York Times.

If the finale is marred at all, it is by the appearance of a theme that uncomfortably suggests one from the second act of "Aida." * * * Much more subtle, more elusive, is the suggestion of "Parsifal" in more than one extended passage of the Elgar symphony, that can hardly fail to strike the listener fresh from a hearing of Wagner's solemn drama.

The World.

This symphony (Elgar) has for its foundation a melody of exquisite loveliness. Each time that the theme recurs it seems to take on new charm.

The Evening Post.

Most of those who heard the Elgar symphony found it prodigiously dull and solemn.

The World.

It is not a vastly important contribution to modern symphonic literature.

The World.

The first movement opens with a quasi march, suggesting definitely the pilgrimage of the soul which "goes marching along" through life.

The World.

To me the orchestral color was so unvaried as to seem monotonous and even dull, with constant brassy and ponderous masses of tone.

New York Tribune

It is a symphony—let us say, the first symphony since the last of Brahms'.

New York Tribune

It is a symphony—let us say, the first symphony since the last of Brahms'.

New York Tribune

It is a great work.

New York Tribune

The chief idea is worthy of the best of living composers.

New York Tribune

There has been some foolish talk about General Gordon in connection with the work.

New York Tribune

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New York Tribune

The World.

In a few very happy prefatory remarks Mr. Damrosch referred to Elgar's work as not being program music in the usual sense of the term, but as all symphonic writing is more or less an allegory of life, that this symphony also might be called sublimated program music, and might be held to be a tone picture representing the pilgrimage of the artist soul through life, ending with the purification and glorification of that soul through suffering.

New York Tribune

To the wonderful degree of success which the work won, the spontaneity and heartiness of the approval of the audience, Mr. Damrosch's direction of the work was splendidly contributory.

Flonzaley Quartet, January 5.

The Sun.

Leclair composed in a manner French in its general characteristics.

THE NEW YORK HERALD

The Leclair sonata is music of no deep import.

The Sun.

More important than its formal features is its interesting treatment of the three instruments. Leclair evidently understood perfectly how to get a rich sonority out of a few strings, and this work sounds full and satisfying from beginning to end, but especially in the last movement. The slow movement is a gem of melody and daintiness.

"La Wally," January 6.

The World.

The score is melodious.

The World.

L'Huilier sang the "Edelweiss" song charmingly.

New York Tribune

The audience was large.

New York Tribune

"La Wally" suggested first of all a lost opportunity. The titular heroine of this story of peasant life in the German Tyrol a century ago might and ought to have been conceived as a woman dominated by a strain of romantic aloofness, tinged with mystery and fraught with charm. For once, in the operatic plots of modern Italy (outside of Puccini's) the way was open to cast a poetic glamor over the usual tragedy of love and jealousy. But the librettist was content simply to indicate this element, without developing it.

New York Tribune

There are rhythm and gaiety in the dance music of the village festival * * * an ingeniously contrived scene.

The New York Times.

The performance was received without great enthusiasm.

(Continued on page 30.)

New York Tribune.

The fact did not make upon us the impression to which Mr. Damrosch gave utterance, that Sir Edward's was to illustrate the struggle of the human soul against an awful and ominous overshadowing fate. Such phrases have become trite; since the spirit of romanticism became dominant in symphonic music it is heard whenever a work is brought forward which is not a simple, frank, unabashed dalliance with musical forms.

THE WORLD.

The symphony was received by the audience with something like fright and evident bewilderment.

New York American.

In each of the four movements of the Leclair sonata one can detect familiar Celtic tunes.

The Sun.

More important than its formal features is its interesting treatment of the three instruments. Leclair evidently understood perfectly how to get a rich sonority out of a few strings, and this work sounds full and satisfying from beginning to end, but especially in the last movement. The slow movement is a gem of melody and daintiness.

The Evening Post.

Catalan's melodic faculty is not prolific.

The World.

L'Huilier failed to do justice to the song of the "Edelweiss."

The World.

The galleries showed gaping holes, and the standees were few.

The New York Times.

Wally, the heroine, is, within certain limits, a positively defined character, whose personal traits are strong passion, a thoroughly feminine jealousy and instability; and in the last act a chastened and uplifted spirit, one of a sort to win interest and sympathy.

The New York Times.

The music of the village festival is singularly ineffective in representing the movement and gaiety of the scene. The dance here has no great allurements, piquancy, or insinuating grace of melody.

The World.

"La Wally" scored an emphatic success.

The New York Times.

On the whole, the music is patchy and disjointed, and it shows little strong thematic invention.

New York Tribune.

Of originality there was little in evidence last night.

The World.

The operatic method pursued is evidently based on that of Verdi in "Otello."

The Evening Post.

Catalini's melodic faculty is not prolific.

The World.

The music throughout has distinct atmosphere and is pictorially suggestive of the wooded valleys and snow clad heights of this country of the mountaineers (Tyrol).

The New York Times.

The later acts show a considerable falling off in power.

THE WORLD.

The music evidently has been inspired by the dramatic color and feeling of the situation, which it almost invariably faithfully illustrates.

The New York Times.

Martin did not present a very convincing impersonation of Hagenbach.

THE NEW YORK HERALD

There is episode in the second act, when all the village turns out to dance, the music of which almost courts popularity, so sprightly are its measures.

The Sun.

The admirable musical gift which evoked many brilliant pages of the score was unquestionably shackled, as musical talent so often is, by the inherent weakness of the dramatic material.

The World.

It is a work of genius.

The World.

Catalini has an unflinching flow of spontaneous, original melody.

The New York Times.

"La Wally" has most of the characteristics of the contemporaneous Italian operas in its style and method, as they are now well known through the works of Puccini, Giordano and Cilea.

THE WORLD.

There seemed practically no end to the composer's fecundity of melodic invention.

The New York Times.

Catalini has made little or no attempt to use local color in his music, to which the Tyrolean setting of the opera might have tempted him.

THE WORLD.

The last act is so beautiful an example of powerful lyric writing that one cannot but believe that had he lived, Catalini would have stood first among his contemporaries.

The New York Times.

A more serious defect in Catalini's style is the small measure of success with which he gives musical characterization to his different personages. The music in which Wally, Hagenbach and Gellner express themselves is rarely significantly differentiated. Nor does the composer often succeed in finding strong and effective music to elucidate and heighten the moments of dramatic climax.

THE NEW YORK HERALD

He sang and acted admirably.

The New York Times.

The dance here has no great allurements, piquancy or insinuating grace of melody.

New York American

The composer was particularly fortunate in the story which he had to illustrate.

The Sun.

There is an avalanche. It is a fearful avalanche, made of cut drops and paint.

The Evening Sun.

The sudden noise and swift cross-stage rush of several young mountains of steaming canvas snow gave that whole gay audience the sharp shock of a "When We Dead Awake" finish of almost Ibsen power. As all the lobby doors were swung open just then to Broadway's latest icy air, the illusion was complete.

The New York Times.

What was missed in Elman's playing was the lofty serenity of the music, the repose and breadth that are of its essence. There was still the trace of restlessness in Mr. Elman's playing. There was not always the perfect security of rhythm that this music needs above all others.

New York Tribune

When Elman is ten years older his playing could not well be juster and truer in its phrasing or more appreciative of every nuance and shade of the composer's meaning.

New York Tribune

Even the final variation, entitled "To a Celebrated Contemporary," with its highly ingenious play upon Richard Strauss' "Heldenleben" themes, strikes one as having musical as well as technical interest. Incidentally, it is not easy to see why Strauss' publishers invoked the law, in Germany, to prevent publication of Noren's score on this ground, since the quotation is in some respects superior to the original.

New York Tribune

Elman's playing could not well be purer in intonation.

The New York Press

Strauss' "Tod und Verklärung" was not perfectly balanced dynamically.

New York Tribune

When Elman is ten years older his playing could not well be juster and truer in its phrasing, or more appreciative of every nuance and shade of the composer's meaning.

"Aida," January 8.**New York American**

It is safe to say that Madame Flahaut is a decided acquisition to the Metropolitan forces.

New York Tribune

Toscanini at times showed a tendency to draw upon his orchestra to the ill effect of the voices on the stage.

New York American

Flahaut's voice is pleasing, rich and mellow.

New York Tribune

What Elman does now is as perfect, in its way, as could be wished.

The New York Times

While there were certain exquisite bits of cantilena, he did not keep it always on the plane of high nobility. These are things that, with all the brilliancy and remarkable talent of this bewildering young man, disconcert those who would see him reach the place to which his rare gifts and accomplishment entitle him.

The New York Press

With all respect to the German jurists, it must be said the strongest and most impressive material in this variation is due directly to Strauss' genius. Noren not only quotes slightly varied forms of the "Hero" and "Critics" themes of Strauss' tone poem, but makes similar use of the material thus borrowed.

The New York Press

His intonation was not always impeccable.

New York Tribune

Strauss' "Death and Transfiguration" has seldom, if ever, achieved a finer effectiveness than under Mr. Fiedler's ministrations last evening. It was nobly set forth.

The Sun.

There was in Elman's performance neither depth of insight nor reality of emotion. His inability to conceive the true meaning of Beethoven was lamentably illustrated by his choice of cadenzas.

New York Tribune

It is certain that Miss Flahaut cannot be reckoned as a strong addition to the organization.

The New York Press

Toscanini, a genius of the baton, gave a glowing reading of the score.

The New York Press

She has a heavy voice that is somewhat unwieldy.

American Institute of Applied Music Schedule.

At the American Institute of Applied Music, Kate S. Chittenden, dean, the following lecture schedule has been arranged for the immediate future:

Five lectures by Walter S. Bogert—"The Nibelungenlied," on Wednesdays at 4 p. m., January 13, 20, 27; February 3; "Parsifal," Wednesday, February 10, at 4 p. m.

Course of ten lectures by Daniel Gregory Mason on Modern Composers. The Classicists—I, Wednesday, February 17, at 4 p. m.; Saint-Saëns; II, Wednesday, February 24, at 4 p. m.; César Franck; III, Wednesday, March 3, at 4 p. m.; Tchaikovsky; IV, Wednesday, March 10, at 4 p. m.; Brahms.

The interest taken in lectures and recitals is evidenced by the numbers of pupils who congregate, and by their close attention. It is on such broad lines that this institution makes musicians of its students.

Bispham at the Colony Club.

David Bispham read a paper Tuesday afternoon before members of the Colony Club, his subject being "The English Language as Applied to Song." His remarks were listened to with interest. At the close of the lecture he illustrated his contention that English for English speaking people is as good or better than foreign languages, by reciting an English poem to music by Harriet Ware, and by singing "The Templar's Song," from Sullivan's opera, "Ivanhoe." Mr. Bispham pleaded earnestly for the employment of English speaking artists in an opera house devoted to the performance of works in our own language, while not neglecting the masterpieces of foreign composers, and urged the revival of numerous works which exist in the English language, and the encouragement of the native composer.

Litta Grimm Back from Western Tour.

Litta Grimm, the contralto, has returned from a Western tour during which she made many new admirers and friends. The voice of this young singer is remarkably sweet and even, and her musical talent is unusual. Before long she will be heard at concerts in New York and vicinity. Her successful appearance with the New York Arion earlier in the season will be recalled.

The Eternal Musical Joke.

Young Man—Why do you advise Miss Smith to go abroad to study music? You know she has no talent.

Old Man—I live next door to Miss Smith.—Town and Country.

Max Reger has been asked to compose a festival hymn to commemorate the 500th anniversary of the founding of the Leipzig University. The celebration is to take place next year.

Geraldine Morgan's Sunday Concert.

The men engaged in giving chamber music concerts in New York must look to their laurels. Women are in the field, and one woman in particular, Geraldine Morgan, is showing that she has a big following for the series of concerts she is giving at the Belasco-Stuyvesant Theater. Last Sunday night Miss Morgan and her colleagues appeared for the second in the series, and the offerings fully warranted the concentration and apparent deep interest of the fine audience. Miss Morgan, violin; Paul Morgan, cello, and Laura Danziger, piano, united in a charming performance of the Mozart trio in E major, No. 542, in the Kochel chronology of Mozart's works. Miss Morgan and Madame Danziger later played the Bach sonata for violin and piano in A major, but the crowning work of the night was the rarely heard Schubert quintet in C major for two violins, two cellos and one viola. Miss Morgan's associates in this noble and impressive work were Lorenz Smith, second violin; Messrs. Morgan and Droge, cellists, and Joseph J. Kovarik, viola. The quintet was played in a manner that reflected great credit upon these serious and well schooled artists. Sunday evening, February 14, is the date of the next concert.

Prof. Friedrich Brandes, of Dresden, has been appointed to succeed Max Reger as director of music in the Leipzig University.



CHICAGO, January 9, 1909.

The new year started in on its musical caravanserai with three distinct and non-analogous exhibits of the saccharine one (with apologies to George Bernard Shaw), as reflected in one "Erk König." First there was the Wüllner; secondly, the Galski; thirdly, the Marchesi. Who shall say which version was correct? The criteria or the verities of art being so individual, its tenets so unstable, its meaning even, indefinitely and hazily understood, why who shall say? Interpretation depends to such a great degree on the natural and acquired taste and imagination of the interpreter. If fine sensibility exists in the make-up of the interpreter, then it distinguishes the interpretation; if fine sensibility is wanting in the interpreter, then vice versa, for artists are a people true to themselves in the expression of feeling. With a listener, the touchstone is certainly that something within that responds or is repelled by what is heard. It has been said that "the great end of art is to give pleasure." This is entirely wrong. Art has no objective point. It gives expression to the psychological, and therein lies its *raison d'être*; there is no other. One of the great arts is interpretation, for interpretation is creative, to a great degree; it is not mere reproduction of the "author's meaning," a thing not always clear even to him. It is giving conscious tangible form or existence to individualized thought; if the interpreter has no capacity for thought there is nothing to give, no matter whose work is being exploited. Of course, the truly great artists are always recognizable to all in everything they do; but the vast horde of the "near great" taxes the "thought" of the listener, who may like to apportion the proper place for each and every one forming this militant "interpretative" invasion of the realm of musical art.

Albert Spalding, the young American violinist, will be heard in recital at Orchestra Hall, January 30.

Lillian Nordica will give a song recital at Orchestra Hall, on Wednesday evening, February 3.

The thirteenth program of the Theodore Thomas Orchestra was a Theodore Thomas memorial program. It was a program that no doubt would have delighted the heart of the founder of the orchestra, both in its construction and interpretation. There were three B's, as well as one "transfiguration" S. The B's have been juggled in many ways since Von Bülow's favorite arrangement—Bach, Beethoven and Brahms. Coming down to contemporary times that great old theorist, Bernard Ziehn, who, in a quiet little spot on the North Side, lives the life of the old patriarch, surrounded by a few devoted students and admirers, juggled the B's according to his legerdemain, and they turned up Bach, Beethoven and Bruckner. At the fourth Theodore Thomas anniversary they were juggled again, this time for pro-

gram making, and they came out Bach, Brahms, and Bruckner, the latter a theme arranged by Frederick Klose, for organ, four trumpets and four trombones, and which proved to be a magnificent, symphonic composition, that enlisted the services of Wilhelm Middelschulte, or ganist. Played for the first time in America this work, a colossal polyphonic composition, is without question the finest organ composition ever heard at the Thomas orchestral concerts. Wilhelm Middelschulte, who is one of the best schooled musicians in the West, gave a masterly interpretation, bringing out the thematic contrapuntal parts with a clearness and contrast of registration that was wonderfully effective. The orchestra, as usual, played with all the finish and command of nuance that distinguishes all its work, in the symphony of the day, the Brahms C minor; in the Strauss tone poem, "Death and Transfiguration," and in the Bach-Albert choral and fugue.

At the Theodore Thomas Orchestra concerts, January 15 and 16, Mischa Elman will be the soloist, playing the Tchaikowsky concerto for violin.

January 22 and 23, Walter Unger, second cellist of the Theodore Thomas Orchestra, will be the soloist, playing concerto in D minor, op. 32, by Julia de Swert.

Dr. Ludwig Wüllner, the eminent German lieder singer, will be heard for the fourth time in recital at Music Hall, Thursday evening, January 21, under the direction of F. Wight Neumann. The audiences which assembled at his former recitals were the most remarkable ever seen in Chicago, for not only were they representative of the best of the music profession in the city, but they were audiences that represented the general public and the fashionable public, and at each concert the seating capacity of the hall was taxed. Every lover of music should become acquainted with Dr. Wüllner's seemingly wonder working art. Dr. Wüllner will, as usual, have the assistance of his noted accompanist, Coenraad V. Bos, and the program arranged for this fourth recital is an entirely new one, as follows:

Totengräbers Heimweh (Craigher).....	Schubert
Die Stadt (Heine).....	Schubert
Prometheus (Goethe).....	Schubert
Der Page (Geibel).....	Schumann
Zwei Venezianische Liedchen (Th. Moore).....	Schumann
Der Sandmann (Kietke).....	Schumann
Der Spielmann (Andersen).....	Schumann
Auftrage (L'Egry).....	Schumann
Frühlingsnacht (Eichendorff).....	Schumann
Liebe im Schnee (Hamerling).....	Felix Weingartner
Reue (Geibel).....	Felix Weingartner
Drei Wanderer (Busse).....	Hans Hermann
Frühlingsfeier (Heine).....	Richard Strauss
Aus dem Nachtliede Zarathustra's (Nietzsche),.....	Arnold Mendelssohn
Deutsche Volkslieder (Selection, musical setting for piano).....	Brahms
Sagt mir, o schönste Schaf'rin.....	
Die Sonne scheint nicht mehr.....	
Feinsliebchen du sollst.....	
Schwesterlein.....	
Ich weiss mir'n Maidlein.....	
Och Moder, ich well en Ding han (Cologne Idiom).....	

The engagement of the Metropolitan Opera Company by F. Wight Neumann for a two weeks' engagement at the Auditorium, beginning April 12, is the most important one in Mr. Neumann's musical ministry, covering the last twenty-three years. He is planning to make it a success that will mean much for the musical future of Chicago, particularly in grand opera production. In undertaking the work Mr. Neumann will seek to remove grand opera in Chicago from the more or less debatable ground which it has heretofore occupied and to prevent any repetitions of disappointments which at various times were experienced at some of the productions. Without any changes, substitutes or proxies, the stars and the entire company as appearing in New York will come to Chicago under this new arrangement. Heretofore the grand opera season in Chicago has not been entirely satisfactory in results by rea-

son of indifferent representations and numerous other disappointments for the public. This season, however, projected under new auspices, promises something distinctly different and drastically improved. If the local public supports this new enterprise of grand opera that he is forwarding, commensurate with its merits, it will lead to the establishment of permanent opera in Chicago under vigorous, appreciative and well disciplined management that has ever been successful in securing the highest efficiency in artistic results.

Ossip Gabrilowitsch, the popular Russian piano virtuoso, will make his first and only appearance in Chicago in a piano recital at Music Hall next Sunday afternoon, January 17, at 3.30 o'clock, under the direction of F. Wight Neumann. The program is as follows:

Rondo, A minor.....	Mozart
Sonata, E minor, op. 90.....	Beethoven
Variations serieses.....	Mendelssohn
Nocturne, G major.....	Chopin
Etude, F major.....	Chopin
Mazurka, B minor.....	Chopin
Scherzo, B minor.....	Chopin
Gavotte, A major.....	Gluck-Brahms
Etude, If I Were a Bird.....	Henselt
Melodie, E minor, op. 8 (new).....	Gabrilowitsch
Rhapsodie, op. 119.....	Brahms

Mischa Elman, the young Russian violin virtuoso, will make his only appearance in recital under the direction of F. Wight Neumann at Orchestra Hall, Sunday afternoon, January 24.

The second of the chamber music concerts by the Kneisel Quartet will take place Sunday afternoon, January 31, at Music Hall. Ernesto Consolo, pianist, will be the assisting artist.

Myrtle Elvyn, the young American pianist, who has been meeting with great success throughout the West during December, will begin a Southwestern tour January 21, returning the latter part of February. In March Miss Elvyn will leave for an Eastern tour with the New York Symphony Orchestra. Everywhere Miss Elvyn has appeared she has met with the most spontaneous approval, and her manager, Edgar Smith, of the Kimball Piano Company, is more than gratified with this young artist's second American season.

There is no more sincere and thoroughly artistic artist before the public today than George Hamlin. That this is recognized by our best judges of voice and musicianship is gratifying to all imbued with the spirit of loyalty to the cause of American art. As proof of this appreciation Mr. Hamlin will create the tenor role in George Chadwick's new cantata, "Noel," written especially for him by Mr. Chadwick. This work will be given in the spring in Norfolk, Conn., at the annual spring festival held there regularly under the auspices of Carl Stoeckel, a wealthy patron of music. On this occasion Mr. Chadwick's work will have its premier performance with a big chorus and soloists. Besides Mr. Hamlin, Louise Homer is one of the artists engaged. January 20 Mr. Hamlin will give a song recital in Winona, Wis., and January 22 he will sing with the Minneapolis Orchestra.

After an absence of several years from America, Blanche Marchesi, the daughter of Mathilda Marchesi, the celebrated teacher of voice, returned to America, opening her season at St. Paul January 1, and giving her second recital at the Studebaker Theater on January 3. There is no gainsaying the fact that Madame Marchesi is an artist of extraordinary power, an artistic interpreter of great authority, and the value that she puts into a song demonstrates at once extraordinary character which, in the usual song delivery, is not vouchsafed to us. The more profound the musical knowledge, the higher the appreciation in her case, because it is the true lover of music who instinctively seeks

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for the subtleties of the art, who finds in her interpretation the gratification which the non-lover of music misses because of his lack of appreciation of the art. Her best numbers at her Chicago recital, were Sigurd Lie's "Soft-footed Snow," Reynaldo Hahn's "Si mes vers," Debussy's "Mandoline" and Gounod's "Serenade." Brahms van den Berg, Madame Marchesi's accompanist, proved himself one of the most artistic accompanists ever heard in Chicago. The St. Paul press commented as follows on Madame Marchesi:

Blanche Marchesi, the eminent French song interpreter, graced the program as soloist and quite took the house by storm. Here is the sort of singing which makes a house demand more, involuntarily, so contagious is her joy in the doing. Her presence had all the charm and grace that one must have to have earned the reputation that she has in the artistic world. Her voice is a full soprano; her tone production is delightfully easy, but it is rather more as an interpreter of songs than as a vocalist that she shines.—Pioneer Press.

Madame Marchesi's reception was splendidly enthusiastic and as the singer was quite as gracious as the audience was cordial, the original program was almost doubled with encores.—St. Paul News.

The singing of Blanche Marchesi demonstrates the existence of a truth after which genius is always searching—that the more infallible the art of the singer the more nearly does it come to being the art of the poet or the painter. When she sang the aria from "Der Freischütz" yesterday afternoon in the Symphony Orchestra's concert at the Auditorium, she produced effects that were hardly to be accounted for by vocal technique. Where the singer with a great voice gives lucid exposition of the manner of her achievement, Madame Marchesi shrouds her methods in mystery and thereby makes her singing tenfold more impressive. Without a great vocal gift, she is still a great singer, but she would doubtless have been quite as great had she chosen some other artistic medium.—St. Paul Dispatch.

Walter Spry appeared in recital at Music Hall on January 3, under the management of F. Wight Neumann, and assisted by Alexander Krauss, violinist. It is always a subject for congratulation when a resident pianist appears in recital and gives a finished performance, not alone from the pedagogical side, but from that more marginal attractive and evanescent viewpoint of the virtuoso. To be both requires some little mental stratagem, for when a man is wrapped up in the large and interested class of students, dependent upon him for their musical daily bread, he must separate himself completely from the sedate and paternal personality with all its responsibilities, and assume the more care free, brilliant side that will loan a polish and the animating spirit so necessary in a recital program. That Mr. Spry accomplished this was evident throughout his program. The opening number, the Brahms sonata in G major for violin and piano, was a criteria that at once established his position. Following came "Variations Serieuses," by Mendelssohn, played with fine clarity of technique and with splendid tonal quality; the Liszt "Funerailles" followed, a difficult composition, that, however, was especially well interpreted; the Wagner-Liszt "Spinning Song" from the "Flying Dutchman" was the next number, and two Chopin numbers, nocturne in D flat, op. 27, and valse in A flat, op. 42, followed. Mr. Spry always invests his Chopin playing with a charm all his own, and his delicate touch and refinement of conception are always shown to exceptional advantage in his Chopin numbers. The closing number was a Schubert rondo brilliant for piano and violin, bringing to a close a recital that in both the ensemble numbers and in the soli must rank with the best of artistic endeavors.

One of the most interesting and charming piano recitals of the season was given by Ernest R. Kroeger at Cable Hall on January 6. Mr. Kroeger, well known throughout

the West as a pianist, composer, conductor, organist, instructor and lecturer on musical subjects, submitted a program consisting entirely of his own compositions; two groups of piano soli, his sonata in D flat major, op. 40, and one of his later vocal works entitled "Memory," a song cycle (op. 66), sung by Chris Andersen, consisting of nine short poems by Elizabeth K. Reynold in a musical setting replete with charm, finish and melodic outline. Always an admirer of form, Mr. Kroeger's sonata is a splendid conception, pianistic, attractive and containing many fine passages thematically and harmonically. His opening group was four numbers from his op. 60, entitled "Moods" (a collection of twenty pieces). The delicacy and lyric charm at once won his audience. The closing group was composed of "Egeria," "Indian Lament" (from "Ten American Character Sketches"), romanza (from "Twelve Concert Etudes"), and "Dance of the Elves," all characteristic piano compositions, and played with all the charm of the pianist in rapport with his work. Mr. Kroeger is a resident and native born St. Louisian, and he has been associated with musical affairs in St. Louis all his life. He is organist and choirmaster of the Church of the Messiah; he has been conductor of the Amphion Club and other societies, notably the Woman's Choral Club, composed of sixty voices, for whom he wrote these charming part songs: "Wandering Wishes," "I Once had a Sweet Little Doll," "Sleep," "An Autumn Song," "The Nightingale" and "A Summer Song." Mr. Kroeger fairly won his audience at Cable Hall, and it was expressed on all sides that he should return and give a more extended recital of his compositions in the near future.

One of the most novel and interesting benefits for the Sicilian earthquake sufferers has been arranged by the Chicago Musical College, and the total receipts from the affair will be turned over to the committee in charge of Chicago contributions. The usual monthly play by pupils of the School of Acting was scheduled for next week, but William K. Ziegfeld has arranged to present a double program of opera and drama in the Studebaker Theater, Thursday, January 14, and elaborate preparations for the affair are now well under way. J. H. Gilmour's pupils will present for the first time on any stage a dramatization of the famous Henry James novel, "Daisy Miller," the offering originally rehearsed for this month's exposition of the achievements of the dramatic students. Preceding this production will be the third act from the grand opera, "Romeo and Juliet," with the same cast and the Chicago Musical College Orchestra of thirty-five performers used two weeks ago when this work was presented at the Auditorium Theater. The comedy "Daisy Miller" should be of unusual interest to lovers of American plays as well as to persons interested in the first presentations of stage offerings, on account of the fact that the greatest of American novelists, Henry James, became an expatriate because of the attitude assumed by his fellow countrymen upon the publication of his novel from which the play was dramatized. In Europe the book "Daisy Miller" was one of the most talked about publications of the late '70's, and the peculiar comment it aroused throughout America is one of the most important episodes of our literary history. It is a singular fact that the scenes of the play are laid in and around the stricken cities, with minor character types drawn from the people for which the benefit is being given. Manager Ziegfeld has provided for a particularly creditable production, and the offering promises to be one of the most enjoyable ever given under the direction of the Chicago Musical College. Leonora Allen as Juliet, Madge Marie Miller as the Nurse, John B. Miller as Romeo and

Arthur Middleton as Friar Lawrence will comprise the cast of "Romeo and Juliet." Seats for the entire main floor and balcony of the Studebaker have been made \$1 and second balcony seats 50 cents.

February 2, an exceedingly talented young artist, Paloma Schramm, will make her professional debut with the Theodore Thomas Orchestra at Orchestra Hall. Miss Schramm has been a pupil of Regina Watson for the last six years and during that time has accomplished so much and progressed so steadfastly that she has arrived at the mature stage that warrants her being placed in the professional ranks, though she is but seventeen years of age. Among the prominent people interested in this young girl's career are: Mrs. J. J. Glessner, Mrs. Cyrus Bently, Mrs. Frank King, Mrs. Timothy Blackstone, Mrs. Emmons Blaine, Mrs. Henry Frank, Cornelia Smith, Mrs. Marshall Field, Mrs. Julius Rosenwald, Mrs. Frank Lowden, Mrs. Henry Lytton, Mrs. Clarence Woolley, Mrs. Benjamin Carpenter, Mrs. D. H. Burnham and many others. Miss Schramm will play the Beethoven E flat concerto, the Grieg A minor concerto, and a Chopin group: Prelude in E minor, valse in E minor, nocturne in B major, and the B flat minor scherzo.

Marie Schade, the Danish pianist, will be heard in recital at Music Hall January 20, in the following program: Schumann fantasia; Beethoven sonata, op. 109; the Grieg ballade; "Fantasiestück," by Hartmann; the "Loreley," by Liszt, and prelude and study, op. 36, by MacDowell. Miss Schade will appear as soloist with the Kneisel Quartet, playing the Dvorák "Piano Quintet," in Milwaukee on February 1. This young pianist has met with much success abroad. Last October she appeared in Berlin in both recital and with the Berlin Philharmonic Orchestra. The Reichsanzeiger, in commenting on her work, said: "Marie Schade, who already made her debut as a pianist of great promise in April, 1908, in the 'Bechstein Saal,' gave another concert on Friday at the Singakademie with assistance of the Philharmonic Orchestra. This concert had a very fair attendance. Miss Schade's unassuming and natural manner of playing was the start for her success. Her fine schooling, sure technic, powerful and yet in the pianissimo work a wonderful soft touch, manifested itself strongly."

Elaine de Sellem will give a recital on January 11 in Grand Rapids, in the series of Monday morning musicales given at the Pantlind Hotel. January 25 Arthur Burton will give a recital in the same series. Phelps Cowen is the very efficient accompanist for these musicales.

Birdice Blye Richardson will fill a number of dates in the Middle West, beginning with a recital in Dubuque, Ia., on January 11. This will be followed by recitals in cities in Kansas and Wisconsin. A number of engagements have been made for Madame Blye in Minnesota during March, including recitals before the Schubert Club, of St. Paul, and the Thursday Musical Club, of Minneapolis, besides with other prominent musical clubs in the Northwest.

Marguerite von Scheben will give a song recital at Handel Hall on January 26. Madame von Scheben will sing aria from "Samson et Dalila," "Mon coeur s'ouvre a ta voix," by Saint-Saëns; three Schumann numbers as follows: "Mondnacht," "Du bist wie eine Blume" and

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"Frühlingsnacht"; "Aus dem Walde," by R. Strauss; "A Night in Spring," by C. Bohm; "The Pussy Willow," by Milenberg; "Where Blooms the Rose," by Clayton Johns (with violin obligato by Hugo Heermann); "Adieux del Hatesse Arabe," by G. Bizet; "Ouvre Tes Yeux Bleus," by J. Massenet; "Villanelle," by Eva Dell'Acqua; aria from "La Reine de Saba" ("Plus grand dans son obscurité"), by Gounod; "Ich Liebe Dich," by Edward Grieg, and "Ave Maria," by Gounod.

Bertha M. Stevens, who has recently opened her own studio in the Auditorium Building, will give a pupils' recital at Auditorium Recital Hall January 14.

Joseph Vilim will celebrate the twenty-fifth year of his musical career January 18, with a faculty concert at Kimball Hall.

The Cosmopolitan School of Music will give the third in its series of elaborate concerts by students of the artist classes at Orchestra Hall January 13, assisted by an orchestra of thirty-five members of the Theodore Thomas Orchestra. The students giving the program will be Ruth Klauber, piano; John W. Norton, organ; Mrs. Henry M. Dinwoody, contralto; Iva Bigelow Weaver, soprano; Robert A. Reese, tenor, and Leita Murdoch, violin.

William H. Sherwood, chairman of the contest committee of the National Federation of Musical Clubs, is enthusiastic over the outcome of the decisions which are not quite ready for publication as yet. Five hundred dollars will be awarded to the best orchestral composition, which will be played by the Theodore Thomas Orchestra at the meeting to be held in May at Grand Rapids, Mich.

The Amateur Musical Club gave a very interesting concert at Music Hall December 28. The program, which was arranged by Mrs. J. W. Moses and Belle Hulbert Forbes, was given by Priscilla Carver, pianist; Mrs. A. F. Callahan, vocalist; Ethel Freeman, violinist; Mrs. Theodore Sturkow Ryder, pianist, and Julia Manierre, vocalist. The accompanists were Mrs. Mark T. Leonard and Hazel Everingham.

Jeannette Durno, the young pianist, played recitals on January 6 in Marion, and January 7 in Muncie, Ind. In both cities Miss Durno played to sold out houses, receiving ovations everywhere she appeared. George Riecks, a Durno pupil, who will be one of the party to accompany his teacher abroad next month, will give a recital in Springfield, Ill., February 2. The Durno party will sail on the Kaiserin Auguste Victoria February 6.

Bertha Stevens, the talented young pianist, will give a joint recital with Zoe Pearl Park, contralto, at Cable Hall on January 19.

Christine Brooks, who makes her Paris debut this month, will sing songs by Schubert, Franz and Brahms; at the second concert to be given later Mrs. Brooks will sing some Beethoven songs, two old Italian arias, and some Hugo Wolf songs.

The Königsberg Symphony concerts are being led this winter by Professor Brode. The latest of them was dedicated to Schumann's "Genoveva" overture, Brahms' fourth symphony, and some vocal numbers sung by Julia Culp.

Meyerbeer's "Les Huguenots" was revived at the Vienna Volks Opera.

Wilhelm Middelschulte, Organist.

Among the few very great American resident organists must be mentioned Wilhelm Middelschulte, the official organist of the Theodore Thomas Orchestra, of Chicago. Recently Mr. Middelschulte played the magnificent Bruckner-Klose prelude and fugue at the Theodore Thomas memorial concert. A great symphonic work in itself, written for organ alone, and at the finale a majestic chorale in which the organ is joined by four trumpets and four trombones, it was a means of displaying the great musicianship of the organist, as well as his virtuoso ability as a concert organist. Mr. Middelschulte has played many fine compositions for organ and orchestra with the Theodore Thomas Orchestra, notably the Handel G major and F major concertos; the Guilmant D minor concerto; the Rheinberger concerto No. 2, in G minor; the Liszt fantasia with the Hugo Kahn orchestration, and his own concerto on a theme by Bach. The Klose work is interesting from many points of view, being free in form, the phrases being invariably marked ritardando and then accelerando, giving



WILHELM MIDDELSCHULTE.

variety and that freedom from pedantic form. It was written in 1907 and performed for the first time by Adolph Hamm, organist of the Basle Cathedral, on June 7, 1907, at the annual Swiss Tonkünstlerfest. It may be interesting to record the verdict of Otto Lessmann, the critic of the Berlin Allgemeine Musik Zeitung, on this colossal work. Said Mr. Lessmann in April, 1908:

The work of Klose is an epoch-making work. Klose belongs to the few first chosen. Whatever he writes, bears the stamp of genius. This organ work of his furnishes the absolute proof of his great versatility. The old form is filled with modern life and feeling. Out of the strict form grows one wondrous flower after another. His double fugue for organ is a symphonic poem. Free and spontaneously flows the fantasia. So the modern spirit triumphs over the strict dogma of the old school. Of the effective and somewhat theatrical splendor of the trumpets and trombones, they but increase the impression of its majestic character. Anton Bruckner has given Klose the idea of the theme upon which Klose has

built a magnificent dome, a Walhalla of artistic greatness and idealism.

The Dresden Signale said in April, 1908:

It is indeed one of the grandest and most inspiring compositions that has been written for organ in years. The fantasia-like introduction, as well as the fugue, are founded upon a motive by Bruckner, which has been treated with artistic freedom, technical mastery and great imagination. This exceedingly cleverly developed work, full of ingenious details, extraordinary and brilliant, we recommend most emphatically. It is full of great richness of thought.

Mr. Middelschulte has played many concert engagements this winter, among which must be mentioned a recital at Columbus, Ohio, in Memorial Hall, to an audience of 3000 people. His own compositions have met with great and unequivocal acclaim. The Cologne Gazette, Dr. Otto Neitzel, critic, said of Mr. Middelschulte's concerto:

Wilhelm Middelschulte, one of the greatest organ virtuosos of the present time, with the assistance of the Philharmonic Orchestra, introduced himself advantageously in a concerto of his own composition. The work, played for the first time in Europe, is founded on a theme by Bach and cleverly developed in each of the five movements. In massive chords the theme is brought out in the prelude, which, in connection with the orchestra, grows to an interesting double fugue with a stupendous climax. Of peculiar fascination is the treatment of organ and orchestra in the scherzo (canon), and the melodic fluency is most prominent in the adagio. The intermezzo, with its brilliant pedal technique, presents itself as an ingenious musical jest (gestreicher Scherz) and the finale (Passacaglia) brings again a succession of valuable musical pictures. The work in its conception is strictly modern, the instrumentation, development of the motives and the harmonic working out show the master of technique and the excellent musician.

The Allgemeine Musik Zeitung, Berlin, said:

We have to deal with a work which, in regard to contents and form, is important. Both from the harmonic and melodic point of view Middelschulte furnishes much of interest. The same may be said of his art of polyphony, which in all contrapuntal combinations and the thoughtful development is ever great and original. The concerto is founded on the theme from the E minor fugue of Seb. Bach, which in the first movement, combined with a secondary theme, leads to a great double fugue with an imposing climax. The second movement, a canon scherzo, with its fascinating orchestration, is very charming. Religious sentiment permeates the adagio, and in the intermezzo Middelschulte demonstrates the immense possibilities of the pedal keyboard. The finale, a mighty Passacaglia, shows the contrapuntal mastery to even greater extent. All in all, a work which, we believe, will soon be property of our first organ virtuosos.

Church Engages Rider-Kelsey at a Large Salary.

Corinne Rider Kelsey's manager, Henry Wolfsohn, has announced that the now famous American soprano has been engaged by the First Church of Christ, Scientist, Central Park West and Ninety-sixth street, at a yearly salary of \$4,000. The contract begins immediately, but will in no manner interfere with the singer's many concert engagements. Mr. Wolfsohn has booked Mrs. Kelsey for a tour as far West as Denver, and another tour with the New York Symphony Orchestra, beginning Easter Monday. The fee paid to Mrs. Kelsey is the highest that has ever been paid in the history of church salaries in this country. Clementine De Vere, well known here many years ago, received for her services while in the West Presbyterian Church in West Forty-second street \$3,500, and this has remained the record until the engagement of Mrs. Kelsey by the First Church of Christ, Scientist, where Mrs. Kelsey will be heard every Sunday morning when not on her concert tours.

Dohnanyi, the pianist and teacher at the Berlin Royal High School of Music, is playing the Beethoven B flat concerto frequently of late in public. The work was greatly neglected for years.

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Minneapolis.

MINNEAPOLIS, January 9, 1909.

"What a warm public you have in Minneapolis," remarked Josef Lhévinne to the writer after the symphony concert last night. "Yes, they did receive you warmly," was the reply as the scribe thought of the two encores so insistently demanded. "No, no; I did not mean that," said the pianist. "I was only thinking of the reception given the Brahms symphony. It is quite wonderful for an audience to sit through a Brahms symphony without trace of impatience, and then to call repeatedly for the conductor as they did in this instance."

And it is a fact that one would have a hard time deciding which scored the greater triumph last night, the soloist or the orchestra. The symphony was the C minor of Brahms, and it was played as Mr. Oberhoffer plays symphonies—without a break from beginning to end. He does not give any time for applause between movements of the symphony and no one is admitted to the concert room during its progress, and as a consequence one gets the full value of every phase of the work. This is the first Brahms symphony ever played in Minneapolis, and it was undertaken only after thorough preparation and when Mr. Oberhoffer knew he had the orchestra to do it. It is useless to say that it was well given, because it would never have been played otherwise. That we will have more of the Brahms works is now a certainty, as this was so favorably received.

The Rubinstein piano concerto in E flat, which Mr. Lhévinne played, was also new to the public. Mr. Lhévinne's stage presence charmed his audience from the beginning. He was so unassuming that one hardly looked for the perfect mastery over the instrument which was his. There was never a moment in the concerto when interest lagged, and every phrase and note of that beautiful concerto was heard. It has been repeatedly said that there is a paucity of ideas and a wealth of passage work in this piano piece. Perhaps that is the case, but it was intensely interesting and thoroughly beautiful in the hands of such a performer as Mr. Lhévinne. For his first encore he played a Godowsky arrangement of a gigue by Jean Baptiste Loeilly, and for the second encore he gave the Mozart pastoral theme and variations. In the solo work one had opportunity to get the full beauty of his tone production, his mastery of the pedals and his delicate touch. Mr. Lhévinne left last night for Duluth, where he plays this evening.

Music lovers here will soon have the opportunity of hearing that phenomenal singer, Dr. Ludwig Wöllner. Mrs. F. H. Snyder has made a contract with him for two con-

certs—the first in St. Paul, Sunday afternoon, March 7, and the second in Minneapolis on Sunday afternoon, March 14.

How many New York music lovers would get out to a concert by local talent at 10 o'clock in the morning? And, if the thermometer happened to be 20 degrees below zero, how many would get out at any time during the day? But the writer was somewhat surprised to see about 600 members and guests of the Ladies' Thursday Musical present at the regular fortnightly concert in the First Unitarian Church, which was held at 10 o'clock Thursday morning, when the thermometer registered 26 below zero, officially, and much lower unofficially. But that is just how enthusiastic the women here are over music. German and Polish composers had the program this week and the work was about equally divided between instrumental and vocal. Eleanor Nesbitt Poehler was probably the star of the occasion, although she was not heralded as such. She is a mezzo-soprano with an unusually beautiful voice, and she sings in a manner that would do credit to many a professional. Her songs were: "Im Herbst," Franz; "Traum durch die Dämmerung," Strauss; and "Heimliche Aufforderung," Strauss. Mrs. Poehler has been studying with Fräulein Schoen-Rene for some time past, but leaves in the spring for an indefinite stay in Europe. It is her intention to make singing her life work, and she will work with the best masters of the art in Europe until she has perfected herself. Another feature of an unusually interesting program was the playing of Margarethe Pettersen, who is now director of music in Albert Lea College. Miss Pettersen is a pupil of Alberto Jonás, of Berlin. She studied with him three years and returned to this country recently. This is the first time her friends have had the pleasure of hearing her play since her return, and they were agreeably surprised at her advancement. Miss Pettersen played, among other things, the Paganini-Liszt "Campanella" and the Chopin B minor scherzo. She gave them both a faultless reading, but was somewhat hampered by the instrument on which she played. Other numbers on the program were songs by Suzanne Kranz, of Hastings; a violin solo by Verna Golden Scott, and two vocal duets by Mrs. D. M. Weishoon and Mrs. D. E. Morron.

The Speil String Quartet, is a new chamber music organization which has just announced a series of three concerts for this season, the first one to be on the evening of January 26, at the auditorium of the Minneapolis School of Music, Oratory and Dramatic Art. The organization takes its name from the first violinist, who is a member of the faculty of the school as well as one of the first violins of the Symphony Orchestra. The other members of the Quartet are Hubert Ollerhead, second violin; Ernest Speil, viola, and George Ransom, cello. The program announced for the first concert consists of the Beethoven quartet, op. 59, No. 1; the Smetana quartet, "Aus Meinem Leben," and the Brahms piano quintet. Kate M. Mork, pianist, will be the assisting artist.

The next concert of the Minneapolis Symphony Quartet will be given in Handicraft Guild Hall next Tuesday evening. The program consists of the Grieg quartet, the Mozart quartet in G major, No. 12, and the César Franck piano quintet. Louise P. Albee will play the piano part of the quintet.

Mr. Oberhoffer has tendered his resignation as organist and choirmaster at the Church of the Redeemer, to take

effect as soon as the music committee can find some one to take his place. Mr. Oberhoffer has held this position for several years and only relinquishes it now in order that he may devote more of his time to the Symphony Orchestra. He is such a busy man nowadays that he scarcely has time for more than his Choral Club and Symphony Orchestra work and will be glad to be relieved of the church position.

The Italian Grand Opera Company comes to this city for three nights of grand opera beginning Thursday, January 21. The performances will be at the Metropolitan Opera House.

Blanche Marchesi will give a recital at the Metropolitan Opera House tomorrow afternoon.

Not often does one have the opportunity of hearing music by a representative English composer, because, although there are a few Englishmen who are endeavoring to give a boost to Anglo-Saxon stock in the composers' market, not much of the music has reached this country. Of course we have had the cantatas and other choral works of Elgar and Coleridge-Taylor, and the dreary songs of Parry; but of symphonic music or chamber music there has been an extremely limited quantity.

So it was with something like pleasant anticipation that the writer noted an Irish rhapsody by Sir Charles Villiers Stanford on the program of the Sunday "pop" concert at the Auditorium. Unfortunately the writer was not able to attend, but his representative was present and gave a vivid account of the concert. The rhapsody was extremely well played, but it did not make a very deep impression on the audience. At no point did it seem to take hold of the people and make them wish for more of the same kind. In fact there seemed to be a general feeling of relief when it was finished. This may have been due to the fact that it was distinctively Irish music or it may have been due to the manner in which the themes were treated, but, at all events it did not meet the popular approval which many had hoped for. On the other hand, the symphonic poem, "Phaeton," of Saint-Saëns, held the attention of the audience from first to last. The reason for this discrimination in public taste cannot be accounted for on the theory of lack of technique, for certainly Sir Charles has all the technique of the orchestra at his command. He treats his themes broadly and understandingly, yet there seems to be a lack of inspiration, without which even the most painstaking technical work is labor lost. We hope some day to hear the Elgar symphony or some of those by Holbrooke. We know they can write for chorus and orchestra—they are masters of that kind of thing—but can they write absolute music? That is what we would like to know. The soloist Sunday was Christine Miller, a delightful contralto singer. Fram Anton Korb, concertmeister of the orchestra, made his debut as a soloist Sunday, playing the Paganini concerto in D. Mr. Korb took the house by storm, but whether it was the piece he played or the manner in which he played it is a mooted question. The concerto came in for a general lambasting at the hands of local critics, who called it hollow, weak, a series of cadenzas with occasional tutti, and a make-shift piece for the display of technique. Now, of course, it may be all of these things and more, but the writer would like to point out the fact that for the past seventy years this has been a favorite concert piece with all violinists and it is not, by any means, as



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difficult as many other concertos. Why, then, is it so popular? Let carping critics study the structure of the work and see what underlies it that it is so continually popular. Of course it is a "fiddle stunt," in the parlance of the profession, but it has to be something more than that to last as the favorite for seventy years.

OSCAR HATCH HAWLEY.

St. Paul.

St. Paul, January 9, 1909.

The program of the Sunday "pop" concert announced that only the first movement of the Tchaikowsky violin concerto would be played, but Mr. Petschnikoff had different ideas on the subject and insisted on playing it in its entirety. As it was the first time the work had been played in this city he thought it would give a wrong impression to play only the first movement, as the people might think the other two movements were not worth playing. "And," he said, "I could not do an injustice to such a great master as Tchaikowsky, who was one of the great friends of my boyhood." So he told Mr. Rothwell that it ought to be given in its entirety and Mr. Rothwell agreed. No announcement of this was made and so very few people knew that the second and third pieces played by the soloist on his first appearance were the second and third movements of the great Tchaikowsky concerto. I have read criticisms of other performers when it was said that they did not "penetrate the depth" of this concerto, that "it was too big for their understanding," etc. Nothing like this could be said of Mr. Petschnikoff. He not only penetrated it but he got right inside of it and played it out so that the whole world might see and hear. Now, the Tchaikowsky concerto is not child's play. It is, probably, one of the most formidable works, from a purely technical viewpoint, in all violin literature. Yet Mr. Petschnikoff did not seem to have difficulty in fathoming its most intricate passages and making them clear to all who would listen. His is a marvelously brilliant technic yet it never seems to be the main thing with him. It is only a means to the end, and he achieves great ends by use of it. There was not a dull moment in the whole three-quarters of an hour—which is the duration of the concerto—and at the end of it the audience was insistent on an encore. After much persuasion he played Saint-Saëns' "The Swan." His second number consisted of a Cui "Cantabile" and a "Russian Dance" of his own composition. The "Russian Dance" is one of the most difficult things in all violin literature, but it is brilliant and scintillating and captivates an audience. Again was an encore demanded and he played a piece for violin solo. Now, it is humiliating, is it not, to confess you do not know what he played—especially when you pride yourself on your knowledge of violin literature—but the writer had to acknowledge that he had never heard that encore piece before and so went to headquarters for information. And here a greater surprise awaited him, for Mr. Petschnikoff himself did not know what it was that he had played. "No," he replied, "I do not remember any more what the name of that piece is or who is the composer of it. I used to play it when a boy, many years ago, and have played it ever since, but have long forgotten everything about it excepting the notes." This, perhaps, is the first instance of a great artist playing a composition of which he knew neither the name nor the composer. Just the same, it was a fine piece and many would like to hear it again. Mr. Petschnikoff complimented the orchestra highly on its work in the concerto. He says it is a magnificent orchestra and that he was never better accompanied. (And that, too, after one rehearsal.) The size

of the audience was somewhat disappointing. For a concert of this kind and for such a soloist there should have been a packed house, but there were quite a few seats vacant.

With MacDowell's op. 50, the sonata "Eroica," as the piece de resistance in a splendid program, Augusta Cottlow gave an exhibition of piano playing at the Park Congregational Church Thursday evening that was thoroughly satisfying from every point of view. It was one of the regular concerts of the Schubert Club—the elite musical organization of St. Paul—and although the thermometer registered far below the zero mark, the church was nearly filled. It speaks well for the good nature of audiences here that, although Miss Cottlow did not begin her program until 9 o'clock, not a murmur of discontent was heard. The delay was occasioned by delayed trains. Miss Cottlow had played in the regular conservatory course at the Wesleyan Conservatory of Music, Grand Forks, N. Dak., on Wednesday evening, and was obliged to travel all day in order to keep her engagement in St. Paul. If the train had been on time she would have arrived at 3 o'clock, but it was three and a half hours late. Her piano reached the church after it was well filled with club members, and she did not arrive there until about a quarter before 9. The tiresome trip, however, seemed to have had very little effect on her playing. She played with a virility, breadth and depth of feeling that moved her audience with her every emotion. It has been half a dozen years since the writer heard Miss Cottlow, and in that time she has deepened immensely. She opened her program with the Busoni-Bach prelude and fugue in D major, and played this immensely difficult work with a true feeling for its greatness. The sonata, however, seemed to please the audience best and an encore was demanded. Besides the pieces mentioned she played three Chopin numbers, two by Debussy, and one each of Rachmaninoff, Zarembski and Liszt.

Miss Cottlow was to have played with the Symphony Orchestra on Sunday afternoon and it was so announced, but owing to the fact that the orchestra did not have time to prepare a concerto, she concluded not to play. When she made the engagement to appear with the orchestra, some six weeks ago, she decided to play the MacDowell concerto in D minor and sent the parts on for rehearsal. About three weeks ago she received word that it was too difficult to work up in the time allotted and a request was sent for an easier work. She then sent on the Liszt concerto in A major. A few days ago she was asked to play the MacDowell instead of the Liszt, and so brushed up her technic for that number, only to find on her arrival that they had concluded to give the "pop" concert Sunday afternoon without a concerto. This did not please Miss Cottlow at all, and she refused to appear on the program. From here she goes for a few days to visit her brother in Oregon, Ill., and from there will return East to fill several engagements. Miss Cottlow has been filling engagements in the West since early in December, and has played in Iowa, Illinois, North Dakota and Minnesota. Her popularity as a concert artist is making great strides in this part of the country.

The Eleanor Miller School of Oratory has opened a department of music. Mrs. S. V. Harris will head the

voice department and Alma Marti, a New England Conservatory graduate, will have the piano department.

Alois Burgstaller is to be the next soloist with the St. Paul Symphony Orchestra, January 12, instead of Emmy Destinn, who was announced. This change comes about through the mix-up in affairs at the Metropolitan Opera House, New York. When this Wagnerian tenor was here two years ago he created a furore and in consequence he is sure of a welcome now.

Handel's "Messiah" is to be presented by the Institute chorus at the Auditorium on the evening of January 21. The soloists will be Jessica DeWolf, of St. Paul; Christine Miller, of Pittsburgh; Garnett Hedge and Arthur Middleton, of Chicago. The Symphony Orchestra will play the instrumental parts and the whole performance will be under the direction of Walter H. Rothwell, director of the Symphony Orchestra.

St. Paul friends of Katherine Hoffman are greatly elated at her success in Berlin as accompanist for Madame Schumann-Heink.

OSCAR HATCH HAWLEY.

York Oratorio Society.

The York (Pa.) Oratorio Society will have a Mendelssohn celebration on February 2, with an orchestra, choruses, and some soloists.

The spring festival of this young and prosperous society will take place April 21 and 22, and for this purpose the Boston Festival Orchestra of fifty performers, Emil Mollenhauer, conductor, has been engaged; also Mrs. Grace Bonner Williams, soprano; Madame Florence Mulford, contralto; George Hamlin, tenor; Gwilym Miles, baritone, and Oscar Hunting, basso. On the first night of the festival there will be a miscellaneous program and the chorus will sing Mendelssohn's "Walpurgis Night." The matinee of the second day will present a symphony concert, with intervals of a children's chorus of 500. The second night will have a production of Saint-Saëns' "Samson and Delilah."

Francis Macmillen in London.

Francis Macmillen is at the present time a guest for a few weeks in London, England, at the charming home of Lady Palmer. The distinguished violinist will make his debut in Vienna on February 12. He will be heard in London quite frequently this season in no less than two orchestral concerts and four recitals. He is also engaged with the London Symphony Orchestra for April 24; also, two engagements with the Queen's Hall Symphony, as well as with the London Symphony Orchestra and the London Philharmonic Society early next autumn.

Germaine Schnitzer at Carnegie Hall Tomorrow Night.

As previously announced, Germaine Schnitzer, the Viennese pianist, will make her reappearance before a New York audience with the Russian Symphony Society at Carnegie Hall Thursday evening, January 14 (tomorrow). After this concert Miss Schnitzer will make a trip West as far as Denver.

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HOTEL NOTTINGHAM,
BOSTON, MASS., January 9, 1909.

The musical announcements show what a veritable feast Boston epicures are to enjoy. Beginning with Wednesday afternoon there are already three musical affairs booked: Anna Miller Wood's invitation recital at Huntington Chambers Hall, in which she will be assisted by Miss Bulard, her pupil and Charles Fonteyn Manney; the Davis-Miller recital at Potter Hall and the first of a series of Five o'clocks at Marie L. Everett's residence studio, the Copley, Copley Square, at which two of her pupils will sing, with a cheering cup of tea "in between." Wednesday evening, a concert by the music department of the city of Boston, with a lecture by Louis Elson. Thursday brings the Townsend recital, followed Friday by the usual Boston Symphony Orchestra rehearsal, while Saturday at 3 o'clock at Jordan Hall Emilio de Gogorza will sing for the Tau Beta Beta scholarship fund, and Saturday evening is the Boston Symphony concert. Sunday at 3:30 o'clock is the second of H. G. Tucker's chamber concerts, the program to be given by the Adamowski Trio, and on the same evening the first concert of the season of the People's Choral Union will occur. Monday afternoon Heinrich Gebhard's recital and Miss Terry's first musicale, followed on Tuesday evening by the Hess-Schroeder Quartet's affair. Germain Schmitzer gives a recital in Jordan Hall on Wednesday, January 20, and recitals by Ernst Perabo, Mischa Elman and Richard Czerwonky, will follow in order, ending up on Saturday, January 23, with a recital by Geraldine Farrar at Symphony Hall.

William Alden Paull, present instructor of music at the Theological School of Cambridge, is having a just success with its forty-two young men students, besides several Harvard men who are taking advantage of Mr. Paull's residence, and adding voice lessons to their course. Although Mr. Paull is very busy, he still fills certain hours in his Pierce Building studios. For a period of six hours

for four days each, he is engaged at the school, where the interest has grown very perceptibly during the season. All of the young theologians must come under Mr. Paull's immediate supervision, he passing judgment on their voices in reading, singing and speaking, even to the sermons prepared by them. The students are enthusiastic over Mr. Paull's work and express themselves as having made abundant progress along these lines. Mr. Paull's ideas as regards the harmonious voice, either in speaking or singing, have interested many public speakers who feel the need of voice training, and through his teaching have established the intended relations between these two sides of the voice.

Stephen Townsend will give this Thursday evening in Jordan Hall possibly the most unique program in its way ever before attempted in Boston, from the fact that it is comprised of works particularly individual, each of itself; then, all local composers, with one exception, appear on the program, and three of the works to be sung will be accompanied by forty-five players from the Boston Sym-



STEPHEN TOWNSEND,
Baritone.

phony Orchestra, with Gustave Strube conducting. Frederick Converse, Arthur Foote, George W. Chadwick and Edward Burlingame Hill are names which already stand for something in American music and are in themselves of sufficient force and reputation to invite profound interest. It is also well known that Stephen Townsend never sings any but the best music, and also that his artistic standards have already effected a perceptible rise in those of many less aspiring singers who must have the musical pace set for them. This Mr. Townsend has done unostentatiously, and for this reason, if for no other, this admirable program must be heard by the musically inclined from all over New England.

A rumor is afloat regarding the composing proclivities of a recently adopted Bostonian, Richard Czerwonky, the violinist, and one which causes many to wonder at this young musician's aptitude displayed in the composition which he pleases to call an "American Fantaisie" for violin and orchestra. The reviewer asked Mr. Czerwonky how he knew the themes employed in the composition, having been in America so short a time, to which the artist replied: "Oh, I like you Americans, and I listened for your music, and I heard 'Suwanee River,' 'Dixie' and 'Yankee Doodle' sung by your—shall I say—your common people? They always know their own music, and so I put these in my fantasia, which I shall play at my last recital in Steinert Hall in March. I was about three weeks writing it, finishing it a couple of weeks ago." As Mr. Czerwonky is just now the musical sensation in violin playing here in the New England States, where he has been heard so advantageously, the desire to hear his recent composition is equally as great. His playing has converted every one of his listeners to the fact that they have a great artist located among them and that Boston is duly honored in this way. At his second recital, January 27, Bach's "Ciaccona" (for violin alone) and variations by Joachim, with which Mr. Czerwonky will open the program, are works especially liked by this artist, and he spoke at length of their interest to him. Four other pieces are also on this very fine program.

Caroline Gardner-Bartlett at only her second weekly visit to Springfield, Mass., created quite a stir among the musical and social set of that city with her scientific ideas concerning singing. Madame Bartlett had representatives of all organizations and classes in the hall to hear her demonstrate her work, there being present appointed committees from leading colleges as well as from St. Carmelite School; a couple of professional church singers; also two representative Cathedral singers; the supervisor of the public schools; several of the best vocal teachers of the city, besides a number of the social leaders and laymen, all of whom became very much interested in her work, many of these at the outset registering as pupils of this eminent woman and teacher. Other and highly interested delegations will visit Madame Bartlett's "demonstration" there next week. Dr. Philip Moxem, so well known in Boston, after looking into the work which this teacher stands for, indorses it most heartily, and expresses himself as feeling that Madame Bartlett's method will yet free the musical race of the vocal bondage they have been calling "voice training."

Anna Miller Wood constantly hears encouraging words from friends, both for herself and pupils, for the earnest work their successful singing gives evidence of. Good reports come from here and there concerning some one of her pupils who has scored a success. It will be recalled what a reception was tendered to Anita Parker, the young California singer, last summer when she visited her old home in company with her teacher. The San Francisco papers were most enthusiastic over her singing, and many of her successes were chronicled in these columns at the time. Miss Parker is constantly filling engagements in Milton, Jamaica Plain, Marlboro and other charming suburban towns, and all the more to be wondered at because she has studied not quite two seasons with Miss Wood. At the January concert of the Marlboro Woman's Club this young singer will be heard in several groups of songs. Nativia Mandeville, of Providence, R. I., is remembered for her beautiful work in Miss Wood's "Artist Pupils" recital last season in Steinert Hall. On Christmas Sunday she sang solos from "The Messiah" at the Unitarian church of Concord, Mass., and in December she gave a couple of recitals in Providence, one being a program made up entirely of French songs. The critics were warm in their praise of her singing. Miss Wood herself is filling engagements, although so busy in the studio. She has just been engaged to repeat her song recital given in

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Sacramento, Cal., last summer for the Music Club of Peoria, Ill. February 15.

The program to be played by Heinrich Gebhard at his Boston recital January 18 at Steinert Hall, will be as follows: Rhapsody, G minor, op. 79, No. 2, Brahms; sonata ("Waldstein"), op. 53, Beethoven; César Franck's prelude, from "Prelude, Aria et Final"; Faure's impromptu No. 2; two Debussy numbers, "Reflets dans l'eau" and "Jardins sous la pluie"; Chopin's scherzo, B flat minor, op. 31; "In the Ruins," from "Memories of Iona," Hopekirk; "Navajo War Dance," Farwell; canzone, Clayton Johns, and Liszt's "Waldehrauschen" and fantasia on Verdi's "Rigoletto." The fact that several of the best Boston composers are on the list, namely, Madame Hopekirk, Arthur Farwell and Clayton Johns, will add more or less to the program.

The following is quoted from one of the daily papers:

Two more scholarships are announced for students at the Boston School of Opera; one is for \$1,000, presented by Mrs. Bayard E. Thayer, of Commonwealth avenue, and the second for \$500 from Lucy Lowell, of the Hotel Ludlow. Further on it says: "It is announced that the certificates (of which there are more than 1,700) for the present stockholders of the Boston Opera Company have now been prepared and will be issued to their respective owners this week."

The Faelten Pianoforte School will give two recitals this week, Monday and Thursday evenings. Most interesting programs have been arranged including several new compositions by contemporary pianists. Louella Witherell Dewing's recital last week was an event of considerable importance to the school, as Miss Dewing and Frank Luker, who gave assistance in the final number, are graduates of the Faelten system, having been members of the class of '04. On the evening in question the hall was packed to the doors, and then all available space filled with standees. Miss Dewing's performance showed more maturity and her pedaling was exceptionally good. Her program was a very fair test of a young player's ability, and the Beethoven sonata and Chopin's barcarolle were examples of this school's work, as played by Miss Dewing. A few more like programs from pupils would convert people to the fact that a fine school, hand in hand with assiduity and perseverance on the part of the pupil, will certainly win in the study of music.

Lhévinne's second program, played at Steinert Hall Tuesday afternoon, was another memorable and brilliant example of his technical skill and his prodigious grasp of his subjects. Some one exclaimed, "Lhévinne is an all round wonder; his great physical strength is something to behold as he brings out those wonderful tones. He expresses something colossal in all ways, and rivals everything in technic I have yet heard or seen." A very interested audience sat and applauded him long and loud after he finished the Rubinstein variations, op. 88, for his dazzling grasp of the composition as a whole, to say naught of the technic revealed, was a revelation, and yet the Chopin group perhaps better displayed the delicacy and finesse of Mr. Lhévinne, and this was followed by a superb rendering of Liszt's etude de concert and the charming melody of the Schulz-Evler "Blue Danube." From the fact that this artist gave two programs within ten days in Boston and drew two large audiences shows that good music has not yet lost favor here. Other pieces played by him and with great beauty were Schumann's toccata, Mozart's pastorale varie, and Scarlatti-Tausig's sonata, F minor.

The Gabrilowitsch recital January 6 at Jordan Hall drew one of the best audiences as regards quality and paid for seats possibly of the whole season so far. Everybody anticipated the program, which had been previously announced, opening with Mozart's rondo, A minor, and ending with Liszt's "Venezia e Napoli" tarantella, with Beethoven, Mendelssohn, Chopin, Gluck-Brahms, Henselt and Gabrilowitsch intervening. For one and a half hours the people sat enthralled. Technic was not displayed; it was a part of the wonderful spell which his playing seemed to throw over his listeners. There was no dynamic force or musical fireworks, but pure art and virtuosity. The Chopin group will ever live in the memory of all who have previously heard them read in sentimental imitation of De Pachman. Mr. Gabrilowitsch is absolutely individual

in his mental solution of how his program is played as a whole. He captivated his audience when the Henselt number, "If I Were a Bird," was played, and after the program was over requests for more came so imperiously from every portion of the house in the form of storms of continuous applause that not until the artist had responded four times, and the workmen came upon the stage to remove the piano, did the insistent Gabrilowitsch worshippers allow him to stop. It is generally conceded that Mr. Gabrilowitsch has forevermore captured Boston, so far as his piano recitals are concerned.

Frederic Martin, the eminent basso, was the assisting artist with the Apollo Club Wednesday evening in Jordan Hall, and as Mr. Martin's work is always of the highest excellence it is to be supposed that he sang on this particular evening with his accustomed success, but as the club in question does not desire reviewers to be in evidence at their concerts it is reasonably surmised that Mr. Martin carried off the honors, if there were any. It is supposed that the chorus did some good singing, and that the event which interests 1,600 of the wives, sisters and friends of this vocal body was a success. The object of these columns is to chronicle the musical news of this large Eastern city for the benefit of the musical world at random, and it is supposed that all local clubs and organizations feel enough pride in "musical Boston" to desire to aid in furthering this above mentioned object by either sending in to the prerepresentative the program and attendant facts of their respective musical affairs, or allow the same to attend, and thereby spare their secretary the pains.

The Czerwonky Quartet will be heard in the near future in one of the Sunday chamber concerts, and February 10, in Steinert Hall, in their own concert, when a most interesting program will be heard. One of the attractions will be a string quartet by Schubert, Mr. Warnke playing second cello, and a quartet by Dittersdorf. This superior organization wherever heard arouses the most enthusiastic praise for the wonderful ensemble playing done. Their concert will be one of the treats of the season and will interest music lovers especially.

The first of the Tufts College course began January 8 in Goddard Hall, the Flonzaley Quartet giving the program.

Bertha Cushing Child, contralto, will be the assisting artist at Miss Terry's February 1 musicale at Fenway Court, when the advanced pupils of Charles Martin Loeffler will play. Mrs. Child's songs are not yet announced, but she is generally a musical pioneer in the way of introducing songs which afterward become so popular. Miss Terry's series begins, by the way, on the afternoon of January 18. On the 25th the program is to be a lecture on "Pelleas and Melisande," with musical illustrations.

WYLYA BLANCHE HUDSON.

"Alda" Produced in Boston.

Frank Harling conducted the première of his opera, "Alda," at Jordan Hall, Boston, under the patronage of Mrs. Curtis Guild, Jr. (wife of Governor Guild), Mrs. Julia Ward Howe and others eminent in Boston's social world. The forces of the Boston Opera Club were augmented by thirty members of the Boston Festival Orchestra, and both performances were under the baton of the composer, who made a "ten strike" impression as a conductor. Although he has conducted operas in English for the past two years in Brussels, it was his debut in America as a "chef d'orchestre," and from the prelude to the fall of the curtain his success was pronounced. After the first act he was obliged to speak from the stage in response to the warm enthusiasm of the audience.

The title role was sung by Asunta Michelini, a young Italian soprano, whose voice, although not fully developed, was charmingly lyric at times and seemed most suited to the part. George W. Bagdasarian sang the principal tenor role. His voice and histrionic ability both disclosed an unusual temperament and the artist seemed to be at his best throughout the performance. "Alda" is the first of Harling's larger works to be produced in this country. Among his compositions are a concerto for piano and orchestra, a tone poem on Longfellow's "Evangeline," church music and some songs. He is now at work on a new grand opera, "Lucifer at Eden."

Philip Hale's Tribute to the Flonzaley Quartet.

Seldom has Philip Hale bestowed such unstinted praise as that given the Flonzaley Quartet after its first Boston recital, January 7.

"To speak at length of this performance," declared Mr. Hale in the Boston Herald, "would be merely to indulge in phrases that might seem extravagant to those who had not the pleasure of hearing this charming music played with the utmost finish and at the same time with the freedom and elasticity that insure vitality."

Commenting further, Mr. Hale said: "The performance last night showed beyond doubt and peradventure that the Flonzaley Quartet need fear no rival in this country. . . . The Leclair sonata shows true invention, a fine sense of tonal beauty, and the skill to produce it by the manner of writing for the instruments, technical skill in composition, and, above all, both fancy and imagination. The performance brought out fully all its beauties."

"The finale delighted the audience to such a degree that a repetition was inevitable. Yet to some the crowning feature of the performance was the poetic reading of the allegro quasi andante and the deeply emotional largo."

"The performance of Beethoven's quartet was excellent, but the music itself did not give the players the opportunities presented by the works of Leclair and Schubert. The famous quartet of the latter, one of the chief glories of chamber music, was played in a memorable manner. Nothing was lacking in either the technical proficiency or the purely musical expression. To the rapt hearer it seemed as though the music could not have been played otherwise; as though the players were animated with the very spirit of the composer."

"The second concert will be given on Thursday evening, February 4. No lover of chamber music can afford to ignore the performances of the Flonzaley Quartet. Concerts of like quality are exceedingly rare."

Alfred Calzin on Hartmann Tour.

Alfred Calzin as soloist and accompanist for Arthur Hartmann is winning unstinted praise for his admirable work. The Portland Oregon, Journal of December 18 says: "Alfred Calzin was the pianist and he made a most satisfactory accompanist. In addition he played the G minor sonata of Schumann and a Liszt rhapsody. The last he played with great brilliancy and force that completely captured the house."

The Tacoma (Wash.) News, December 22, says: "Mr. Calzin proved a most capable accompanist. In the Liszt number he displayed a sharp and clean-cut tone."

The Portland (Ore.) Telegram, December 16, says: "Mr. Calzin's accompaniments were well and painstakingly done. They proved him a conscientious musician. His G minor Schumann sonata was well done and should have been heard by every piano student in Portland."

Heinrich Gebhard's Engagements.

Heinrich Gebhard played December 30 in Mendelssohn Hall, New York, at a concert given by the American Music Society; January 3 at a private recital in Brookline, Mass.; on January 10 in New York at one of the Hermann Klein Sunday concerts, when solos by Liszt, Chopin, Schumann and Faure were included in his program; January 18, Mr. Gebhard will be heard in a Boston recital at Steinert Hall; January 28 is the date of his program in Milton, Mass., consisting of modern French music, and February 8 this artist appears at a concert of the Longy Club with Mr. Loeffler.

Another Carl Pupil Secures a Position.

Roy J. Cregar, a graduate of the Guilman Organ School, was engaged last week to fill the post of organist and choir-master at the Tremont Presbyterian Church, New York City. Mr. Cregar, who has been under Mr. Carl's instruction for several years, is a talented organist and gifted musician. He will begin the work at once and reorganize the choir, giving five rehearsals weekly. The position was secured through Mr. Carl's personal influence.

In Chemnitz, a symphonic poem by A. P. Boehm, "The First Day," was received with favor.

In memory of the Weimar première of "The Barber of Bagdad"—fifty years ago—the work was repeated there recently.

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PHILADELPHIA, January 11, 1909.

A Beethoven symphony and Thaddeus Rich as soloist were attractions which filled the Academy of Music at both the Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra. Surely Euterpe or some other of the muses of Zeus hovered near when Pohlig arranged this program, for it was filled with the spirit of classic Greece, of myths and mysteries, and of hero worship. The numbers were:

Iphigenie en Aulide.....	Gluck
Symphony, No. 3, Eroica.....	Beethoven
Concerto in G minor.....	Bruch
Overture, Euryanthe.....	Weber

Here there was no disorder, no need to question, "Does the composer know what he means or what he wants?" No "dusk of the gods," but the warm sunlight and clear air of the southern twilight. The sense of the clear atmosphere, the cool of the grove, the mystery of a place sacred to the gods is so wonderfully pictured in the overture to "Iphigenie" that one is astounded by the art of the early German composer. The subdued tone and clean exactness of the strings in last week's performance no doubt did much to perfect the Old World illusion. In "Euryanthe" also there is the classic atmosphere to a marked degree, and even the symphony "Eroica" was written in honor of a hero who, viewed from the standpoint of today, might have been Hercules, Alexander or Cesar almost, as well as Napoleon. Pohlig has caught the true heroic spirit of the symphony and leads his orchestra forward with increasing intensity until in the triumphant finale one feels the exaltation of a mighty army rushing forward to a great victory. Thaddeus Rich was the soloist at these concerts. Mr. Rich is concertmeister of the Philadelphia Orchestra, and during his two and a half years' residence in Philadelphia he has secured a warm place in the hearts of all music lovers, not only because he is a truly great violinist, but because of his quiet, charming personality. Mr. Rich's choice of the Bruch G minor concerto was a particularly happy one for three reasons. First, because it is so well suited to the thoughtful player, who wants to bring a message to his audience, instead of an exhibition of finger gymnastics and sleight of hand. Then again because it is a beautiful work in itself, not only as a solo, but as a concerto in the full meaning of the term, with orchestra parts of some interest, and a sense of balance and relationship between the orchestra and solo violin. And also because it was a real part of the whole program and not an outside something introduced between the acts. For that same spirit of classic Greece broods over the work, and faint echoes of Bruch's "Odysseus" strengthen the illusion. From the first upward run with which the solo violin enters, the characteristics which differentiate Rich's playing from the ordinary skilled violinist were plainly marked. A tone of melting beauty and a dignity of style are the principal features of this player's work. A lack of hurry, or that breathlessness which many players exhibit during rapid passage work, gives a certain noble air which is absolutely necessary in the in-

terpretation of the works of Bach, Beethoven, or this Bruch concerto. The repeated recalls that Rich received at the conclusion of the number showed clearly that violin playing with some depth and character has its reward as well as mere sensationalism.

Although Carl Pohlig is acknowledged in Europe to be an authority on Wagner's music, and is an enthusiastic admirer of his work, there have been few Wagner numbers on the programs of the Philadelphia Orchestra so far this year. But apparently Pohlig has not forgotten the great Richard, as his program for the concerts of Friday afternoon and Saturday evening shows. The true Wagnerite is a wild and reckless being, and it is to be hoped that he will be careful and not rampage too much over this real feast of good things that will be ready for his hungry soul to devour in a few days. The good news consists of eight sections.

Overture.....	Rienzi
Overture.....	Flying Dutchman
Prelude.....	Lohengrin
Overture.....	Tannhäuser
Vorspiel and ending.....	Tristan and Isolde
Wotan's Farewell and Fire Music.....	Walküre
Funeral March from.....	Götterdämmerung
Transformation Music from.....	Parsifal

The January reception and tea given by Mr. and Mrs. Edmon Morris took place on Wednesday afternoon at their Chestnut street studio. Mrs. Morris and Mrs. Purnance received, while Mary Dale Owen presided at the tea table. Music was the feature of the afternoon, of course, although there was time for the exchange of many friendly greetings and snatches of conversation between the friends and pupils present. One disappointment there was. It had been expected that Mrs. Morris would sing, but a cold made this impossible; but her place was taken by Masuda Brommer, who sang several songs most artistically; Miss Noyes recited several selections, and Mr. Morris played three Chopin preludes.

A morning concert under the direction of Frances Graff Simes was given Tuesday morning at the Bellevue-Stratford. Mrs. Simes provided an interesting program with artists of note to carry it out. Of first importance was the appearance of the Russian pianist, Tina Lerner, about whom so much has been said and written. Miss Lerner proved to be a pianist of more than usual ability, with technical equipment sufficient to surmount all difficulties and a personality that attracts her audience to her at once. Her playing of the Chopin numbers showed great feeling, while selections by Gluck, Brahms, Liszt and Mendelssohn allowed one to view her work from many standpoints. Others taking part were: Glenn Hall, tenor, who sang several groups of German, Old English and modern songs with good effect; Edna Crider, soprano, who sang an aria from "Aida," several short songs and a duet with Mr. Hall. Edith Mahon was the accompanist, and her excellent work in this direction is well known.

A piano recital was given by Joseph W. Clarke, of the Philadelphia Musical Academy, at Association Hall, Germantown, Wednesday evening, January 6. Mr. Clarke's program exhibited a wide range of compositions that would appeal to both lovers of the old and new. There were numbers by Bach, Scarlatti, Paradisi, Mendelssohn, Grieg, Debussy, Arensky and Camille Zeckwer.

The Matinee Musical Club goes merrily and successfully on its way, with frequent stops for music and musical instruction. Tuesday the music took the form of songs by

Handel, Matthews, Richard Strauss and Bemberg. Beatrice Walden was the vocalist of the afternoon. The instruction came in the way of a lecture by Mary Hallock Greene-walt on "Pulse and Beat in Verse and Music." Mrs. Greenewalt was not too technical, and her apt illustrations on the piano added much to the interest of the lecture.

The first of a series of January organ recitals took place in Holy Trinity Church Saturday afternoon, played by Ralph Kinder. The program consisted of "Marche de Fete," Claussmann; canzona in B flat, Wolstenholm; adagio, Widor; toccata, D'Evy; prelude, Rachmaninoff; "Caprice Oriental," Lemare; overture, "Ruy Blas," Mendelssohn. Mr. Kinder was assisted by May Ebrey Hotz, who sang "O Country Bright and Fair," by Parker.

The Fortnightly Club, one of Philadelphia's most successful musical societies, held its first concert of the sixteenth season at the Academy of Music Wednesday evening, January 6. The well trained chorus sang most delightfully for a large audience, all of whom were the invited guests of the club.

WILSON H. PILE.

Performances at Hinrichs' Grand Opera School.

Some of the advanced pupils of Gustav Hinrichs' Grand Opera School gave an interesting and pleasing "Opera Evening" Saturday, January 9, at the studios, 2228 Broadway. The event was attended by an audience that filled the miniature auditorium to overflowing. As a matter of fact, a large number of people could not be accommodated and therefore were compelled to stand. But this did not detract from the enjoyment of the program, which was as follows:

LA BOHEME (Puccini).	
ACT I. Second scene till the end.	
Mimi.....	Ernestine Jägerhuber
Rudolfo.....	Alfred Sappio
DAS NACHTLAGER IN GRANADA (Kreutzer).	
ACT I.	
Gabriele.....	Paula Braendle
Gomez.....	Chas. Gordon
Elin Jäger.....	Paul Kraft
LA TRAVIATA (Verdi).	
ACT II.	
Violetta.....	Katherine Kennedy
Aniina.....	Veronica Laliberté
Alfredo.....	Alfred Sappio
Germont.....	Edw. Perry

The excerpts from the operas were given with scenery and costumes on the small stage which Mr. Hinrichs uses in connection with his studio. The pupils gave remarkably smooth performances, the acting and singing in each instance being most creditable. Mr. Hinrich deserves great praise for the work he is doing. It is practical and may prove a means of developing future Carusos and Nordicas. One thing is certain, there is no man in America today better versed in opera traditions than Mr. Hinrichs, who for a number of years was connected with the Metropolitan Opera Company and who at present is a director of the Manhattan Grand Opera Company (not Hammerstein's). The students who took part in the above performances gave every evidence of the careful and authoritative training they have received from Mr. Hinrich. Although the singing and acting of all the pupils was most deserving, particular mention must be made of the efforts of Ernestine Jägerhuber, Katherine Kennedy, Paula Braendle and Alfred Sappio.

Kienzl's "Evangelimann," the opera which was so successful in Germany some seasons ago, has found a large measure of favor also in Lyons, France.

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New York, January 11, 1909.

The Manuscript Society's second private concert took the form of a recital of compositions by Ernest R. Kroeger, of St. Louis, the composer playing his pieces and Gwilym Miles singing a group of songs. This in the Mehan studios, Carnegie Hall, January 4, on which occasion the spacious rooms were well filled by members and guests. A series of pieces yept "Moods," op. 60, opened the program, all character pieces of clear intentions and definite expression. At the close a group of pieces, among them "Indian Lament" and "Elfenreigen," created special interest and applause, so Mr. Kroeger had to play an encore piece. The chief number of the evening was his sonata in D flat, op. 40, a work which was introduced by the pianist-composer to a larger public at the Put-in-Bay meeting of the Music Teachers' National Association some years ago, at which time it created enthusiasm. It is throughout music of a beautiful sort, thoroughly spontaneous and well made, for be it understood any sonata has defined construction. "The Flight of the Arrow," "Bend Low, O Dusky Night," and "The Song of the Norseman" were sung by Mr. Miles and heard with closest attention, interrupted with outbursts of applause. The varying emotions of tenderness and dramatic moments were given life by the singer, who must have felt much at home in the Mehan studio, where he, Evan Williams and others were the first of a long list of artist-students. Preceding the recital, F. X. Arens, the new president, made some remarks in introducing Mr. Kroeger, and following it Secretary Riesberg announced the date of the next concert at the National Arts Club, February 25, and called attention to the large bowls of punch awaiting the attention of all.

Saturday, Marie Cross-Newhaus gave the third musicale of the Rubinstein Club, Mrs. Harry Wallerstein, president. From a musical standpoint it was the best program given. The Holland Trio is composed of musicians of a high order and their ensemble work is smooth and finished. Dr. Carl Dufft was in fine voice and was obliged to respond to several encores. Louise Ormsby was the recipient of much praise for her conscientious work, and her voice and personality won her many friends. Elizabeth Ruggles was at the piano and carried through successfully a difficult program.

Ludwig Marum, returned from a stay of a score of months in Germany, signaled this by reorganizing the string quartet which bore his name, the others being Michel Bernstein and the Messrs. Altschuler. January 7 he gave the first of three quartet evenings at Cooper Union Hall, Mrs. Marum, soprano, and Ernest Schelling, pianist, assisting. Mozart's quartet in D major was played without a slip, and Dvorák's sonatina for piano and violin, op. 100, with its negro rhythmic themes, sounded beautifully fluent and spontaneous as played by Messrs. Marum and Schelling. The finale had to be repeated, so warm was the applause. An intermezzo and "Humoresca," by Iwanow closed the program. Between the instrumental numbers Mrs. Marum sang. Handsome personal appearance, clear and high voice and musical nature unite in her. Brilliant high notes, including a C sharp, so pleased her hearers that she had to sing again "The Keys of Heaven." A good sized audience attended, and Arthur Rosenstein played excellent accompaniments.

Elizabeth K. Patterson gave a "Half Hour of Song" for the School of Domestic Arts and Sciences January 7, singing songs by classic and modern composers, among the latter Nevins' "Dark Brown the River," and Harriet Ware's "Boat Song." Alice W. Bates played accompaniments, and the songs were made further interesting by the short talks given by the singer preceding each group.

The Women's Philharmonic Society, Amy Fay, president, gave a program of violin, vocal and piano music at the Chapter Room January 8. Josephine McMartin, violinist, a very talented young girl, played pieces by De Beriot and Godard, Margery Morrison at the piano. Mary B. Carris sang a Mozart aria and other songs, making special effect with Dell' Acqua's "Chanson Provencale," in which her bell

like and sustained high tones were very effective. Mrs. Robert Goldbeck, of St. Louis, played her deceased husband's piano concerto in D minor, Gustav L. Becker at a second piano. The work has much poetic brilliancy and it, as well as a set of three small pieces, received much applause, for Mrs. Goldbeck plays unusually well, as she looks likewise in the bargain.

William J. Kraft, organist of the Church of the Holy Communion, gave the introductory recital in the series given annually at Columbia University, St. Paul's Chapel, January 5, opening with Bach's fantasia and fugue in G minor, closing with Rheinberger's pastoral sonata. His thorough familiarity with the instrument, consequent on playing it during the summer terms at the university, made his playing secure. A handful of people attended, braving the stormy weather. Frank L. Sealy gave the second recital January 12, and January 19, at 4 o'clock, J. Warren Andrews plays.

Victoria Boshko, pianist, and Jacob Massell, tenor, gave a recital at Mendelssohn Hall January 9, the player showing herself to be a gifted girl, with much technical hard work behind her. She played Beethoven's "Appassionata" sonata well, a Rubinstein barcarolle better, and achieved fine effectiveness in Liszt's E major polonaise. Strength of finger and wrist, and a certain nobility of interpretation are hers, showing the best of instruction. Mr. Massell sang songs by Tschaiakowsky in the original Russian, by American composers, and Boito and Giordano closing the program, Beulah Philo at the piano. A large audience attended.

Cecile M. Behrens, a pianist of rare talent and excellent schooling, gave a concert in the ballroom of the Hotel Plaza Tuesday evening of last week. Mrs. Behrens was assisted by Olive Mead, violinist, and Leo Schulz, cellist, in performances of the Mendelssohn trio in D minor; one movement from the Tschaiakowsky trio, op. 50 (written in memory of a great musician), and "Walzermärchen" by Schütt. Between the concerted numbers, Mrs. Behrens played three solos, "Promenades d'un Solitaire," by Heller; nocturne, op. 15, No. 2 by Chopin, and Liszt's thirteenth rhapsody. The patronesses of the concert were: Mrs. Simon Baruch, Mrs. Harvey E. Fisk, Mrs. E. R. L. Gould, Mrs. William Mittendorf, Mrs. Alfred Seton, Jr., Mrs. Howard Van Sinderen, Mrs. William R. Shepherd and Mrs. Edmond Wise.

Edna Stearns has been engaged as soloist for the concert to be given by the Y. M. C. A. Wednesday evening, January 27.

Emma Thursby's first Friday afternoon musical reception of the season took place January 8. The guests of honor were Mrs. Ole Bull of Cambridge and Mrs. Milward Adams of Chicago. Many prominent persons both from the musical and social worlds were present to greet their friends once more.

Edward Strong filled engagements during December in six different States, with some excellent engagements made for the coming weeks. The Milwaukee Evening Wisconsin mentions his beauty of tone and intelligent and sympathetic interpretation. The Janesville Gazette speaks of his "splendid recital, given for the Apollo Club," and the fine timbre of his voice. The Worcester Evening Post says he carried off the highest honors in "The Messiah," noting the fact that "he sang without reference to the score, with religious fervor, deep, sensitive, abundant." The Minneapolis Journal says "he is a classic singer of rare ability, with beautiful voice and artistic temperament." Later his singing of German lieder by Schumann, Brahms, Kaun and Strauss was much praised, Harriet Ware's dainty "Fay Song" receiving special mention because of the sparkling way it was sung.

Robert J. Winterbottom, organist of St. John's chapel, Varick street, soon to be closed, gave a recital on the organ at Trinity Church January 6.

Abbie Clarkson Totten, of The Rudolph, 325 Central Park West, near Ninety-third street, announces a series of at homes on Wednesdays, from 1 to 6 p. m. Studio musicales will be given the last Wednesday evening of each month.

The past few weeks have been busy ones for Dr. Carl E. Dufft, with recital and oratorio work and teaching. "The Messiah," which is given by so many societies at this season of the year, he has sung several times. On account of the pupils wishing personal instruction he is obliged to add another day at the studio.

Amy Grant's Sunday afternoon recital found a good sized audience on hand, much interested in her reading of scenes from "Pelleas and Melisande," with Debussy's mu-

sic played by Miss Waixel. Three short poems by English writers completed her portion, creating admiration for her lovely voice and means of expression. Kathryn Inness-Taylor sang old French songs, and Angelo Patricolo played piano pieces by Chopin and Liszt. The next recital takes place Sunday afternoon, January 17, at 3:30 o'clock.

Edward Bromberg is experiencing a very successful concert and teaching season, appearing at schools and colleges in his instructive and interesting Russian lecture recitals. He will be heard next in Bridgeport, Conn. At both his studios, Carnegie Hall and 138 West Ninety-first street, he is busy teaching. Some promising students are Mr. Crabtree, dramatic tenor, who has quality and quantity of voice; H. T. Sherman, whose baritone-bass voice has range and beauty, and others who are on the way to prominence. All are under careful, competent instruction of a singer-teacher, one who can show the way, not alone talk about it.

Eva Emmett Wycoff goes West next month, giving three lecture-recitals of German and American songs, singing also in a church concert in Keokuk, Ia. She has frequent calls to sing as substitute in church, being capable and experienced.

Moritz E. Schwarz plays organ pieces by Bach, Faulkes, Weber, Rogers, Capocci, Dubois, Lemmens and Matthews at his recital at Trinity Church today, Wednesday, at 3:30 o'clock.

A musicale was given at the studio of Mr. Longwell, at the Royalton, 44 West Forty-fourth street, Wednesday evening, January 6, in honor of Mr. and Mrs. L. B. Terrell, of Derby, Conn. Fifty guests were present to enjoy a varied program offered by Marion Eames, soprano; Lucie Benedict, contralto; John Bland, tenor; Frank Hemstreet, baritone, and Lillian Miller and Arthur Longwell, accompanists.

Mrs. George Evans and Leonor Maria Evans, of West Thirty-ninth street, were at home to friends Saturday, January 9, 4 to 7, when many people of prominence took occasion to greet Mrs. Evans and her daughter, a young singer of linguistic attainments and personal attractiveness. They will be again at home on Saturday afternoon, January 23, and later on expect to give a musicale.

C. Crozat Converse, many years connected with the Burdett Organ Company, of Erie, Pa., still continues busy at his home in Highwood, N. J., composing, expecting soon to publish works for chorus and orchestra. Perhaps he is best known as composer of "What a Friend We Have in Jesus," the well known evangelistic hymn.

John W. Nichols, the tenor, who recently located in New York City, has been very successful both as a singer and teacher, and has now a large clientele and many enthusiastic pupils. His concert engagements are many and include bookings as far ahead as November, 1909.

At the Wirtz Piano School this Thursday evening, January 14, Viola F. Danielson gives a recital assisted by Lewis W. Armstrong, baritone. Miss Danielson plays works by Mozart, Lisolt, Mendelssohn, Chaminade and others, and Mr. Armstrong will sing Irish, Scotch and modern songs.

Marguerite de F. Anderson, flutist, gives a studio musicale Thursday evening, January 14, Hotel Grampion, 182d street and St. Nicholas avenue.

Florence Turner Maley received friends at her Sunday afternoon at home, January 10, at the Saxonia, 601 West 136th street.

Clifford Wiley gives a recital of English and American composers' songs at Mendelssohn Hall, February 4. The baritone has made for himself a fine reputation in the course of a comparatively short period, and this recital will be awaited with interest. On the program are songs by Cowen, Woodforde-Finden, Liddle, Tosti, Korhay, Shelley, White and Scott.

Estelle Platt gave a second recital for the violinist Bertina Boffa at her Carnegie Hall studio a fortnight ago. Mrs. Carrie, soprano, sang some English songs. Marion Gregory is to sing at the next recital.

Dorothea H. Mansfield has been appointed soprano soloist at Christ Church, Brooklyn. She substituted for Viola Waterhouse during the winter, and has studied with Dr. Lawson.

Melitta Silvio, soprano, has appeared in some public and private affairs, and has a good class of pupils this season.



BROOKLYN, January 11, 1909.

Mischa Elman and the Boston Symphony Orchestra crowded the fine new Academy of Music to its utmost capacity Friday night of last week. Among the standees were some of the social leaders of the borough. The house was sold out three days before the concert, and this means that hundreds were turned away. The splendid orchestra from Boston is in itself a joy both in the anticipation and realization, and when this superb body has for its soloist the wonderful young Russian genius, it is hard for the emotional chronicler to keep from writing superlatives; but, as superlatives have been expressed for some who are not in Elman's class, there seems little left to be said for this latest and most remarkable of violinists. It is well that Elman is safeguarded by a father and manager, for if he were not he probably would be mobbed by the excited populace that assembles to hear. Brooklyn is a place where they are not over enthusiastic about anything, but Elman's art and his personality succeeded in breaking down the habitual reserve. His performance of the Tchaikowsky concerto moved the listeners to frantic applause. Many ladies removed their gloves in order that they might really clap, and not merely rub their fingers inside the noiseless glacé. Some persons in the last row wept while Elman played the andante. It was all so moving, so entrancing and so strange. To write a lot of technical phrases about a player like Elman seems absurd, so this formality shall be omitted here. He is a genius, a seeming reincarnation of some of the great ones passed on to another world. The Boston Orchestra, under Max Fiedler's direction, surpassed itself in the accompaniment for Elman, and the fact that the violinist played the Beethoven concerto at Carnegie Hall the night before, with the same orchestra, and followed the Brooklyn appearance once more with the same orchestra, at the same hall in Manhattan Saturday afternoon, playing the Brahms concerto, the world must marvel at the repertory and power of this young artist. The orchestra's performance of Beethoven's fifth symphony Friday night was perfection, and the brilliant audiences had more occasion to feel elated over the good things offered in one night when the program was closed with the overture to Weber's fantastic opera, "Der Freischütz." The concert was under the auspices of the Brooklyn Institute of Arts and Sciences.

"Carmen," with Gay, Rappold and Caruso, is the opera announced for performance at the Academy of Music, Thursday evening, January 14.

A Mendelssohn program will be given Saturday afternoon, January 23, by the New York Symphony Orchestra. Albert Spalding, the young American virtuoso, will play the violin concerto. The other works will include "Fingal's Cave," overture, "Scotch" symphony, and the scherzo and "Wedding March" from "Midsummer Night's Dream." The concert takes place at the opera house of the Academy of Music, and is under the auspices of the Brooklyn Institute.

Thursday evening, January 28, Fannie Bloomfield Zeisler will give a recital in the music hall of the Academy of Music. Her program includes works played at her recent appearances in Manhattan, beginning with the Rameau "Gavotte and Variations," and ending with the Pabst paraphrase on themes from Tchaikowsky's opera, "Eugen Onegin." Other numbers are: "La fleurie ou la tendre Nanette," Couperin; "Papillons," Schumann; fantaisie, Chopin; nocturne, op. 27, No. 2; impromptu, op. 66; ballade, op. 47; prelude from "Pour le Piano," Debussy; "Valse Parisienne," Schutt; "Passepied," Delibes.

The Brooklyn Institute advertises Paderewski as the soloist at the next concert of the Boston Symphony Orchestra in Brooklyn, Friday evening, February 19.

Persons passing Arion Hall, Brooklyn, Sunday afternoon, between four and five o'clock, may have concluded that the ringing cheers which echoed through the opened windows were the result of some social or political event (in spite of Brooklyn and Sunday). But there was nothing secular or irreverent in these demonstrations, for the

clamor was due to the recital which Dr. Ludwig Wüllner was giving. There seems hardly further need to analyze Dr. Wüllner's art in a program of Schubert, Wolf, Strauss, Brahms and Schumann songs. He is unique; he is a revelation, and will continue to evoke unparalleled enthusiasm, especially when he sings before his own countrymen now happy as American citizens. Dr. Wüllner opened his program with "Der Wanderer," by Schubert, and closed it with Schumann's "Two Grenadiers," and the other songs also were those heard at his Manhattan recitals. Within three days, Dr. Wüllner had three appearances in Greater New York in three of the boroughs—Manhattan, the Bronx and Brooklyn. The Brooklyn engagement came through the influence of Arthur Claassen, the musical director of the Arion and one of the directors of the Conservatory of Musical Art, which is located near Arion Hall.

The Tonkünstler Society celebrated the anniversary of Adolf Jensen's birth (January 12, 1837) by playing at the meeting last night (Tuesday), held at the Imperial, Jensen's "Lebensbilder" piano duets. The players were Walter Haan and Alexander Rihm. F. W. Kuechne, baritone, sang a group of songs by Gustav Mahler and Richard Strauss, and August Arnold and Ernst Stoffregen played the Rubinstein sonata for piano and cello in D major. The Tonkünstler programs are always interesting. The next meeting of the society will be held at Assembly Hall, Manhattan.

E. L. T.

PITTSBURGH.

PITTSBURGH, Pa., January 9, 1909.

The best concert ever given by the Pittsburgh Male Chorus took place at Carnegie Music Hall last night. A large and enthusiastic audience greeted Director Martin and his excellent body of singers. Enthusiasm marked the very first number on the program, Paul Bliss' "Plainsman's Song," which had to be repeated, so well was it given. Then in the à capella numbers, by Handel, Praetorius and Jacobson, the club sang with better shading and expression than one is accustomed to hear from so large a body. This organization is capable of certain choral effects which are the envy of the greatest choral societies in America. The faintest pianissimo is never lost nor without abundant tone color, while the most stunning fortissimo is equally effective. Such work as this characterized the entire program. "The Pilgrims' Chorus" and the finale of act three of "Tannhäuser," which closed the program, was noted for its remarkable balance and wonderfully uplifting character. "The Hand Organ Man," a wonderful piece of writing in five parts by Von Orthgraven, served to call attention to the chorus in its handling of contrapuntal music. The five parts were welded together in a way that did the organization and its director proud. Caroline Hudson, of New York, was the soloist and won the audience from the start. She sang "Dich Theure Halle," from "Tannhäuser," with power and brilliance, though it was in her group of songs in English that the audience seemed to like her best. These songs, by Stevens, Young and Reichardt, showed her versatility. She created a profound impression with "The Nightingale's Song," and responded to several encores. David Stephens, the tenor, in the excerpts from "Tannhäuser," did beautiful work. He reached a superb dramatic height in this and sang his "Tannhäuser's Narrative" in a way that established him as one of the best tenors in the country. Dr. Wells was not behind in his recitatives and solos, and captivated the audience in "Song to the Evening Star." He displayed a well placed voice and an intelligent musicianship in all he did. A choral work dedicated to the club and entitled "The Blizzard" received its initial rendition. A quartet from the club, composed of Mr. Vaughan, Mr. Pettu, Mr. Leith and Mr. Elbert, cared for an incidental movement, while Mr. Ussher, a tenor, sang the solo with fine spirit. The work was sung superbly and the composer, Charles W. Cadman, was called to the stage. It was repeated. Harry Johns furnished intelligent and careful accompaniments. Mr. Cadman occupied the organ desk. The next concert will be given at Emory M. E. Church on January 28, and a large concert will be given in connection with the Pittsburgh Orchestra on February 17.

Mrs. Charles F. Kimball is visiting in New York City this week and is stopping at the home of Franz Bellinger, where she is being entertained by musicales given in her honor.

The Criterion Club of Philadelphia gave a highly commendable recital, consisting of works of American composers, at which Fannie Snow Knowlton, of Cleveland, sang and played several songs and piano pieces. One work in particular was a song cycle entitled "Hawthorne and Lavender," in which she was assisted by a quartet. Mrs. Knowlton displayed much talent and a poetic, imaginative nature in her composition. She prefaced the cycle with a sympathetic and intelligent description which added much to the recital. Mrs. Knowlton is the composer of a large orchestral work, besides several songs that have proved

very popular. Mrs. H. Talbot Peterson, Mrs. C. E. Morey, Miss Carson, Ruth Hay, Fred Cutter, Walter Earnest and Sidney Hamilton were the assisting singers and instrumentalists and sang and played in their usual good style. Mrs. Frederick McKee read a paper which eulogized the American composer. Other selections by recognized composers appeared on the program.

CHARLES W. CADMAN.

Dr. Wüllner's Remarkable Tour.

It is not only an evidence of Dr. Wüllner's fascinating powers and supreme artistic achievements, but as much an evidence of the highly developed musical taste and understanding of American audiences, that Messrs. Wüllner and Bos, who were practically unknown in this country two months ago, have conquered city after city, have been kept busy far beyond their expectations and are just setting "it for four months of very hard work. Dr. Wüllner w. sing as often as his strength will allow. The only difference between the singer and manager, M. H. Hanson, has arisen over the fact that Dr. Wüllner has been booked several times to sing on consecutive days. For instance, he sings at Boston, January 30; at New York (private recital), the 31st, and a New York public recital, February 1.

The Wüllner audiences are drawn, not as one would imagine, from the ranks of his countrymen only, but from the best American circles. At Mendelssohn Hall, January 7, ladies like Mesdames Choate, Root, Vanderbilt, Seth Low, Emil Boas, Walter Damrosch, and many others were present. Then, again, the musical profession everywhere is strongly in evidence.

In addition to teachers and pupils of singing, as well as instrumental music, the New York audiences include every time a large sprinkling of operatic stars who generally lead the applause in a most generous and hearty manner. Mesdames Sembrich, Galski and Farrar were most conspicuous in this sense. All the best singers can always be seen at the recitals and that prince of American baritones, David Bispham, not only hastened to New York to hear Dr. Wüllner recite "Das Hexenlied," at Carnegie Hall, but he has been a most valuable advance agent, having spoken in a very charming manner about Wüllner in Detroit and elsewhere. During his eight weeks in the country Dr. Wüllner has filled the following engagements: New York, nine public recitals; New York, three private recitals; Boston, two public recitals; Boston, two private recitals; Chicago, three public recitals; Pittsburgh two public recitals, and Philadelphia, two public recitals; and one each in Cleveland, Vassar College, Oberlin and Buffalo (private). He is booked to appear in New York for eleven more appearances; in Boston, three times; Chicago, five times; Buffalo, twice, and in Toronto, Cleveland, St. Louis, Cincinnati, Indianapolis, Louisville, Detroit, Grand Rapids, Saginaw, Milwaukee, St. Paul and Minneapolis each once.

During the last two weeks in March he will be engaged on histrionic work, and after that he will go for a short trip to the Pacific Coast, visiting New Orleans en route.

Coming Concerts of the People's Symphony Society

The work of the People's Symphony Society continues to hold the attention of many of the leading citizens of New York, as well as the hosts of wage earners and music students to whom the concerts of the society are a boon. The programs for this season have been unusually interesting, and those planned for this month and the remainder of the season reveal that the subscribers may look forward to a number of treats. Friday evening, January 15, is the date of the next chamber music concert at Cooper Union, when the program is to be offered by the Dannreuther Quartet, assisted by Madame Dannreuther, pianist, and Joseph Weisbach, as solo violinist. The program will include: Mozart piano quartet, in G minor; "Devil's Trill," Tartini; Rheinberger quartet, op. 114.

At the next orchestral concert at Carnegie Hall Friday evening, January 22, Laura Combs, soprano, will sing, accompanied by the orchestra, the Agatha aria from "Der Freischütz" (Weber). The concert will be opened with the overture from that lovely opera, and the symphony for the evening will be Beethoven's fourth. The other works to be played are the air from the Bach D minor suite for string orchestra, and a symphonic poem by Sibelius, entitled "Finlandia."

All those desiring information about the People's Symphony Society are requested to address the manager, Aimée Lenalie, 32 Union square.

Madame Maconda's Spring Season.

Charlotte Maconda, soprano, has a Southern tour on her bookings, also one in New England for next month, and will accompany the Dresden Philharmonic Orchestra in spring on its American tour.

Daniel Mayer Will Return to London.

Daniel Mayer, of London, will sail for home, accompanied by his family, next Tuesday.

SUCCESSFUL DEBUT OF BERNICE DE PASQUALI AT THE METROPOLITAN.

Bernice de Pasquali is one of the few—very few—native born singers who have scored triumphs at their debuts in the huge Metropolitan Opera House. Saturday night of week before last, a large audience assembled to witness the performance of Verdi's "Traviata," with Madame de Pasquali in the role of Violetta. During the evening the young and beautiful singer received no less than twenty-seven recalls. In the first act an ovation followed her singing of the recitative, "Ah, fors e lui," and the lovely cavatina, "Sempre Libera." Her beautiful, ringing D in alt rewarded the singer with nine recalls to the footlights. No European celebrity was ever received with greater demonstrations of delight. When the curtain rolled up in the second act Madame de Pasquali appeared a lovely vision in white. The music in this act demands the art of a dramatic soprano, and here the prima donna surprised the skeptical by the warmth and richness of her voice. The duet with Germont was highly effective, and once again the audience was touched by her singing of "Morro ma la mia Memoria," but the climax came in the "Amami Alfredo." After this number the audience thundered its applause. In the third act Madame de Pasquali gave still more evidences of her skill as an actress. When Alfredo (role sung by Bonci), full of rage, threw the gold at her feet, the auditors beheld a most realistic exhibition of acting. Real sorrow was depicted in the face of Violetta at her lover's insult, and as she sobbed, "Alfredo, Alfredo, di questo cuore," it became clear to all that here at last was an American born singer who had temperament. In the final act she aroused even more enthusiasm, for she arose to real heights as a singer and actress, recalling some of the greatest who have achieved glory in this role. Her singing of the "Addio del passato" not only evoked the delight of the people in the house, but earned for Madame de Pasquali the sincere congratulations of her colleagues behind the scenes. Bonci, always so cordial to young singers, was most complimentary in expressing his pleasure about singing with an artist of Madame de Pasquali's gifts.

As THE MUSICAL COURIER has stated previously, Madame de Pasquali is a native of Boston. Her family name is James, and as her ancestors were among the illustrious of New England's history, she has been admitted to membership in the Boston chapter of the Daughters of the American Revolution. Before coming to New York for this engagement at the Metropolitan, Madame de Pasquali had won marked successes in the leading cities of Europe, first of all, Milan, where she made her debut at the Dal Verme Theater, singing the role of Marguerite in eighteen performances of "Faust." Other cities in which she had genuine triumphs include Venice, Bari, Pisa, Florence, Modena, Parma, Alessandria, Vicenza, Nice and Marseilles. At the national theaters in Havana, Cuba, and in the City of Mexico, the American singer has appeared before immense audiences and scored some of her most memorable successes. Madame de Pasquali has been compelled to decline several enticing offers because of her engagement at the Metropolitan Opera House. She was invited by the management of La Fenice, in Venice, to sing the part of Ophelia, with the celebrated baritone, Cashman, as Hamlet, and also received overtures from South America.

As a last duty to Madame de Pasquali and her country, it must be stated that her entire musical education was received in New York. She was a pupil at the National Conservatory of Music, where she studied under Oscar Saenger. Madame de Pasquali has a remarkable repertory, including all of the coloratura and lyric soprano parts. It was Signor Gatti-Casazza who engaged Madame de Pasquali for her present engagement.

Opinions of the New York critics about Madame de Pasquali's debut at the Metropolitan are expressed in the following brief extracts:

Madame de Pasquali is an American, who has also studied here, but whose operatic debut was made in Italy. She was very cordially received by last night's audience, was recalled several times at the close of the first act and received some beautiful bouquets after the second act. Her voice is very flexible and high. Its quality is pleasant.—New York Herald.

Madame de Pasquali showed herself the possessor of a clear, sweet and flexible soprano, of even bell-like quality and excellent timbre, which she used in the main with taste and skill.—New York World.

She made an attractive picture in the character and acted with an intelligent conception of the role and apparent stage experience. She disclosed a voice of agreeable enough quality.—New York Tribune.

Critics Saturday night united in declaring that her Violetta in "La Traviata" had scored a new note in the musical interpretation of the capricious daughter of joy, immortalized by Verdi from "Camille." Madame de Pasquali is a woman of commanding presence with Irish gray eyes and masses of wavy brown hair. Her deathbed scene, with Bonci singing Alfredo, provoked tremendous applause on Saturday. Six times she was recalled before the curtain.—New York American.

Her voice is rich and pleasing in quality and was handled with good judgment and technical skill. Her personal and stage presence were most attractive, and she made excellent use of the few dramatic possibilities which the role affords. The impression left was

that she should take a conspicuous place in the list of successful American opera singers.—New York Globe.

Madame de Pasquali in turn charmed and saddened. Her rich and sweet soprano notes captivated her hearers at the outset.—New York Evening Sun.

She has many qualities to commend her, for besides charm of voice she has real dramatic temperament and feeling. These and stage experience stood her in good stead in the last scene, which she sang movingly. It really was her best effort, though her performance of the coloratura flights in the first act was more than creditable.—New York Press.

MUSICAL ST. LOUIS.

St. Louis, Mo., January 9, 1909.

The eighth popular concert of the St. Louis Symphony Orchestra was given January 3, before a large and appreciative audience. At the last moment two numbers on the program were changed—the "Tannhäuser March" and the "Martha" overture—for which were substituted "The Flag of Victory" and two movements from the ballet suite, "Sylvia," by Delibes. The rest of the program remained unchanged and was played with all the spirit and feeling each composition deserved. The "1812" overture was especially well played and reflects great credit upon each member of the orchestra and Conductor Zach, whose interpretations are always musically and artistically. The program was as follows: "Flag of Victory"; two movements from suite "Sylvia," by Delibes; overture, "1812," by Tchaikovsky; serenade by Pierné; pizzicato for string orchestra, by Desormes, and waltz, "Blue Danube," by Strauss. Edward F. Orchard was the soloist, his selections being "Who Treads the Path of Duty," from "The Magic Flute," and three of the eight songs from "The Trumpeter of Sackkingen," by Georg Henschel. The quality of his voice is superb and both numbers were sung in an artistic and comprehensive manner.

Dr. Ludwig Wüllner and his celebrated accompanist, Coenraad V. Bos, will be heard here January 16, under the auspices of the Liederkranz Club. The occasion is sure to be an event in St. Louis musical circles.

The Stamm-Old-Anton Trio gave a concert at the Lyceum Theater, Bonne Terre, Mo., on December 22, playing the trio, op. 99, by Franz Schubert, and trio, op. 36, by Otto Malling. Ernest Prang Stamm was heard in a piano solo, playing the Rachmaninoff prelude, and Hugo Old, the violinist, played "Elegie," by Hillmann.

The Greenwood Piano School is now in its fifth successful season in St. Louis under the able direction of Thomas Sheridan Greenwood. Mr. Greenwood's early studies were with his sister, after which he had the advantage of a six years' course under Rose Mansfield Eversole, a favorite pupil and graduate of the Cincinnati Conservatory. Later he followed a two years' study under John David Lloyd, of the London College of Musicians, completing his education in Munich, Germany, under such world renowned teachers as Hans Bussmeier, Joseph Becht, Victor Gluth and Berthold Kellerman.

The McIntyre Dramatic Club, composed of members of the Campton Hill Choral Club, will give a production of "Pinafore" at the Liederkranz Club February 4. Edwin Vaile McIntyre intends making a concert tour through Kansas later in the season.

The Morning Etude will hold its regular meeting January 12 at Becker's Hall. Mrs. Walter H. Saunders will have charge of the program, the subject of which will be "Schubert's Influence as a Song Writer." The paper has been prepared and will be read by Ella Mackle.

Among the rising young pianists of St. Louis may be mentioned Allen Bacon, who is a graduate of the Kroeger School of Music. Mr. Bacon is giving a number of concerts in and around St. Louis and intends making a tour of the larger cities next fall.

One of the most talented of the younger organists of St. Louis is Nicholas W. Devereux. Mr. Devereux, who is but twenty-three years of age, was born in St. Louis, and studied here under Ernest Kroeger, graduating from his school with first honors. Mr. Devereux is musical director at the Christian Brothers' College, Washington University Glee Club and Y. M. C. A. Glee Club. He is also organist at the Hebrew Temple, and at the present time is rewriting the Jewish service for the Temple. Mr. Devereux gives a recital early in March, and will make a tour next fall.

The Union Musical Club, which is now in its fourteenth season, is meeting with decided success with its musical recitals. At the second recital, which was given December 12, 1908, Rosalie Balmer-Smith-Cale, pianist, played her own compositions, and Olive Brooks-Williams sang her own songs. Lola Carrier Worrell, of Denver, sang her own manuscript group, and some of the other artists sang

several of her published compositions. The club has taken up literary work under Fannie E. Hughey, and this feature of their work is progressing very rapidly and creating much interest. Mrs. Charles B. Rohland, of Alton, Ill., is the directress of the chorus of the Union Musical Club, which, by the way, is an exceedingly well trained chorus. Many interesting programs are given during the season by artists, local and visiting. Ernest R. Kroeger will give a lecture on American composers before the club January 16, when the vocal numbers are to be given by the members of the club. They have also engaged the Kneisel Quartet for a recital to be given January 30 at the Odeon. Nathan Sacks is to be the piano soloist at the club's recital in February. William John Hall will give an illustrated lecture at the March concert. At the Lenten concert, to be held March 30, Glenn Hall, of Berlin, will be the tenor soloist and Mrs. A. I. Epstein, soprano, will be the assisting artist. The club has some twenty members in its study class, which is the philanthropic department of the club and is under the direction of Edith Lazar. Following is a list of the officers of the club: President, Mrs. George J. Frankel; honorary president, Mrs. Philip N. Moore; first vice president, Mrs. Paul Y. Tupper; second vice president, Mrs. B. J. Taussig; recording secretary, Mrs. George F. Baker; corresponding secretary, Emma Coester; Federation secretary, Mrs. Bertram Fahren; treasurer, Mrs. William E. Ingalls; auditor, Mrs. Isaac H. Hedges; librarian, Adele Schmitz; director of chorus, Mrs. Charles B. Rohland; accompanist, Mrs. Charles Claffin Allen. Chairmen of committees as follows: On artists, Mrs. Philip N. Moore; on examining committee, Mrs. David Kriegshaber; on the engaging of hall, Mrs. W. B. Knight; on the literary question, Fannie E. Hughey; membership committee, Mrs. Fred Coester; press committee, Mrs. Horace E. McFarland; on programs, Mrs. Paul Y. Tupper; social committee, Mrs. Wallace Montague; and the study class, Edith Lazar. R. E. R.

APPLETON NEWS.

APPLETON, WIS., January 9, 1909.

Much good is done through the smaller localities by the women's clubs. Interest is instilled and a knowledge of facts in musical history is brought before the minds of the general public by the study meetings and concerts given by the numerous clubs. Among those clubs must be mentioned the Clio Club, in which Carrie E. Morgan is greatly interested; the Wednesday Club, for which Mary A. P. Stansberg has done a great deal, and the Travel Club, in which Mrs. H. G. Freeman is greatly interested; in the Tourist Club Clara Stansberg is an active member. The Travel Club, which gives perhaps not as much time to music as the others, has, however, given an afternoon of Russian music at the home of Mrs. Rush Winslow this past season that was more than interesting. This year the Clio Club has been studying the fine arts with one evening devoted to music, the topic being "Musical Instruments in the Olden Time and the Introduction of the Piano." In past seasons this club has studied Germany with illustrative recitals, and Italy, and last year America. The Tourist Club, devoted almost exclusively to travel topics, usually devotes an afternoon to the music of the country it is discussing. This year the country is Germany, and on March 22 Miss Reeve is to talk on "Wagner and Bayreuth"; on April 12 the "German Composers" will be the topic for discussion, with appropriate musical illustrations. Besides these special days there are always "open days" which are devoted to music, vocal and instrumental. The Wednesday Club is not devoting so much time this year to music, but it is on its second year's study of Browning and Tennyson. This year songs will be given with Tennyson's "In Memoriam," Browning's "I Shall Have Had My Day," and Tennyson's "Crossing the Bar." Last season "Enoch Arden" was given, also a "Parsifal" afternoon.

Augusta Cottlow's recital at Mr. Zenier's studio on December 12 aroused great enthusiasm, and after her masterly rendition of the MacDowell sonata "Eroica" she had four recalls. Encores were numerous all through the program.

Ernest Schelling appeared at the Appleton Theater on December 15, under the auspices of the Lawrence School of Music, and played an interesting program.

ALEXANDER ZENIER.

Mendelssohn Program at Next Volpe Concert.

The second subscription concert of the Volpe Symphony Orchestra at Carnegie Hall, Thursday evening, January 21, will be a Mendelssohn celebration in honor of the great composer's 100th anniversary. There will be two soloists—Frieda Langendorff, mezzo soprano, and Albert Spalding, violinist. A feature of the program will be the finale from Act II of the "Lorelei," for solo, chorus and orchestra. Arnold Volpe feels greatly encouraged by the public support given him this season, and there is every likelihood of a series of five concerts being arranged for next year.



THE HARLEM LYRIC CONSERVATORY OF MUSIC, of New York City, gave its eighth concert and reception on Wednesday evening, January 6. Mr. Grauman, the director, is to be complimented upon the results of the pupils in his classes. The little pianist, Amy Barnard, showed decided talent. Caroline Lapidus played "Rustling of Spring" by Sinding and the valse in D minor by Chopin in a very creditable manner. Eva Bartelme reflected the careful training she has received in her performances of "The Wanderer" by Schubert-Liszt and a study by Rubinstein. Master Julius Rogatz pleased the audience with his violin solo, and De Beriot's "Scene de Ballet" was effectively played by Louis B. Stern. The Misses H. Wall, M. Bartelme, M. Butler, E. F. Bartelme and Mrs. N. V. Kreis, under the leadership of Mr. Proescholdt, sang in chorus to an appreciative audience. Mr. Grauman will give his next concert in May.

KING CONSERVATORY OF MUSIC, at San José, Cal., under the direction of F. Loui King, teaches all grades of music, from the beginning to the most advanced. Located in the beautiful Santa Clara Valley, it is an ideal situation for a musical college. The piano instructors are: Frank G. King, Edith Jones and Edgarda Bordman. The vocal teacher is Mrs. Hillman-Smith; the department of theory is in charge of Frank D. King, while Katherine Gleason is teacher of musical history. Nicolo de Lorenzo is the violin instructor, Milton L. Lawrence teaches sight reading and choral work; Frank Carleton, clarinet, and Frank Schubert, brass instruments. Some of the successful teachers in San José and vicinity are graduates of this institution, which is an excellent testimonial for the instruction afforded.

THE PEDDIE INSTITUTE, of Hightstown, N. J., gives instruction in piano, voice, violin, cornet, mandolin and guitar. Mrs. H. D. Winters is the piano teacher and was formerly head of the music department at Cook Academy, Montclair Falls, N. Y. The teacher of voice is Carl Deis, of New York City, and the violin is taught by George W. Collier, Jr., of Bordentown, N. J., a violinist and orchestra leader of considerable local distinction. The boys have a chorus and glee club under the direction of Mr. Deis; the orchestra work is under the supervision of Mr. Collier, and the instruction on the mandolin and guitar is in charge of Charles S. Mitchell, former leader of the Brown University Glee Club.

MARYLAND COLLEGE FOR WOMEN, at Lutherville, Md., is under the presidency of J. H. Turner, A. M., D. D. Ar-

thur Oehm, musical director, is a musician of experience and reputation, and he is assisted by A. Kate Dosh, for piano; Howard R. Thatcher, for stringed instruments and theory; A. Lee Jones, for voice training and choral practice, and R. L. Myers, as assistant piano instructor. The technical training is conducted along well established lines, and the course covers a period of four years, and a public recital approved, by the faculty, must be given by the students before graduation.

THE CONSERVATORY OF MUSIC, at Valparaiso University, Valparaiso, Ind., is one of the largest music schools in the United States. It has a very complete equipment, including a \$5,000 pipe organ, presented to the school by the Chicago Alumni Association. Very comprehensive courses are provided for beginners and more advanced students, and the faculty takes pride in the fact that graduates have little or no difficulty in securing remunerative positions. The institution is under the care of H. B. Brown, president, and O. R. Kinsey, vice president.

GREER COLLEGE, at Hoopeston, Ill., pays particular regard to musical instruction and has courses in theory and music, with special attention to voice culture, organ and orchestral instruments. J. J. Anthony, M. O., and Harry Y. Mercer have charge of the vocal instruction; E. C. Thornton teaches piano and organ, and Charles Brady is instructor in violin and orchestral work. The institution is under the direction of E. L. Bailey, assisted by Bertha Bailey, and ranks high on the roll of mid-West educational institutions.

STEVAN SCHOOL, of Chicago, is one of the many excellent schools for girls in Illinois. It has an adequate musical curriculum under an experienced faculty. Luella M. Wilson is the principal, while Fannie Church Parsons is the musical director, and they are assisted by Miss A. M. McDonald, Graham Smith, Maybelle Fisher and W. W. Woollett. Mrs. Wilson was for five years superintendent of public schools at Des Moines, Ia., and this experience explains her success at the Stevan School.

URSULINE ACADEMY OF THE HOLY FAMILY, at Alton, Ill., places at the disposal of its pupils an excellent music curriculum. The pupils are graded carefully and led from the very foundation of musical knowledge to the most advanced studies in theory and technic. Certificates of teaching are given to those pupils who successfully complete their studies, and this academy is entitled to the same credit this paper has from time to time given to the many excellent Catholic institutions in America.

HARTWICK SEMINARY, Otsego County, N. Y., is under the care of Rev. J. G. Traver, A. M., principal. The music department is under the supervision of C. S. Derrick, and the vocal department is under the care of Mrs. Traver. The institution, while not one of the largest in the State, is an excellent preparation school, fitting pupils not only for college, but for the sophomore year. It was founded in 1797, chartered in 1815, and has a long creditable record as a Christian educational institution.

PERSONAL MENTION.

CHARLES E. PLANK, director of music, of Augusta, Ga., is a pupil of John Weigand and Edward M. Schouert. He

studied subsequently under Theodore Hoch, afterward taking up the study of orchestration, instrumentation and harmony under E. H. Porter, of Marseilles, France. He has about thirty pupils in brass wind instruments. He founded the Orpheus Quartet, which is popular in Georgia.

LAURENCE C. BOLTON, piano teacher, of Dallas, Tex., began his professional work under Wilbur MacDonald in piano and Herbert James Wrightson in theory and composition. He reports an average of about twenty-five pupils a week, and these keep Mr. Bolton fully occupied, leaving him little time for public work, with the exception of occasional accompanying engagements. He is the author of a number of charming compositions which have attained popularity. His songs "The Lark at Eve" and "Twas Love" are his best known works.

LEWELYN RENWICK, the head of the organ and theory department at the Detroit Conservatory of Music, the Ann Arbor School of Music, and organist at the Jefferson Presbyterian Church in Detroit, graduated from Ann Arbor in 1896, studying piano under Alberto Jonás in Berlin and Wager Swayne (Paris). He studied organ under Widor and Guilman and composition under Widor and Dubois. Mr. Renwick has had seventeen years' experience as a church organist, three years of which was at the American church in Paris. He has appeared with the Theodore Thomas Orchestra and the Boston Festival Orchestra, and was official organist at the World's Fair in St. Louis.

J. LOUIS SHENK, musical director of the Troy Choral Society, conducted at a very successful concert recently. Fanning's "Moonlight" was splendidly sung, and was followed by Gaul's cantata, "Ruth." Zella Eichhoff (contralto) took the part of Naomi; Mrs. Harry Gabriel, Orpah; Florence Martin (soprano), Ruth; Mark Thurlow (bass), Boaz. Miss Eichhoff, who is but eighteen years old, possesses a rich contralto voice of unusual power and range, which she uses with excellent control. Mrs. Gabriel was heard only in one trio with Ruth and Naomi. Miss Martin and Mr. Thurlow both gave satisfaction in their parts, and the chorus work was thoroughly satisfactory.

EMIL ENNA, concert pianist, of Portland, Ore., was born in Copenhagen, Denmark, and studied music with his uncle, August Enna, a composer, also with Louis Zwicky and Emil Hartman. He came to America in 1897 and gave numerous piano recitals. Mr. Enna was head of a conservatory of music in Des Moines, Ia., for nine years. Since his removal to the Pacific Coast, he has given many piano recitals and appeared at a number of concerts. He is conductor-in-chief of the Astoria Philharmonic Society, and conducts Scandinavian song recitals. He has a class of about sixty-five pupils, and is rapidly building up a reputation in his new home.

GRACE E. KEMP, of Portland, Ore., is a teacher of piano and pipe organ. She has been organist of the White Temple (First Baptist Church) for over five years. She has a class of from thirty to thirty-five pupils and enjoys a busy and successful professional career, with her public work as organist, accompanist and teaching.

BART. WIRT, of Eccleston, Md., is one of the best known cellists in the State. He is a son of the Dutch pianist, Carl Wirtz, of the Royal Conservatory in the Hague, and studied under Fritz Giese and Anton Bouman, of the Ber-

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lin Philharmonic. He studied piano and harmony in Berlin, and subsequently took a position in the Utrecht Orchestra, afterward accepting the position of solo cellist in the Groningen Orchestra. Mr. Wirtz went to Baltimore in 1905 to teach at the Peabody Conservatory. He has a quartet class and plays in many recitals in and out of town and has appeared with the Kneisel Quartet in Baltimore and Philadelphia.

CHARLOTTE A. KILBURN, of Rutland, Vt., although having taught but five years, has won quite a reputation as a skilled and competent instructor. She is a pupil of John Orth, in Boston, and William Russell Case, of New York. She has been connected with musical affairs since her girlhood, and has now a class of over forty-five pupils. She does not believe in any one particular method, but is thoroughly proficient both with the Virgil method and the Leschetizky method. She gives a number of recitals throughout the year. Owing to family reasons she is contemplating leaving for the Pacific Coast, where she will continue her musical work.

ERNEST H. COSBY, of Richmond, Va., is one of the best known of the younger teachers in that section of the country. His early training was obtained under local teachers, special credit being due to Leslie Watson and Fred Hahr. He gives a number of organ recitals, and during the Jamestown Exposition played a series on the great organ in the auditorium. For eight years he has been the organist of the All Saints' Episcopal Church, where he has a choir of forty voices. He is one of the most active members of the Wednesday Club and is the vice president of the Southern Music Teachers' Association.

MILTON COOK is the musical director of the Central State Normal School at Mount Pleasant, Mich. This school offers courses in public school music, artists' courses in voice and piano, and classes in every branch of musical work. It holds a musical festival each year given by a chorus of 125 voices, soloists and orchestra. This year the chorus will sing Rossini's "Stabat Mater" and Chadwick's "Pilgrims," besides a miscellaneous program. Mr. Cook has had considerable experience and a thorough training, and as the head of musical institutions has been a success.

DOROTHY L. FRANKLIN, of Baltimore, Md., confines her professional work principally to accompanying. She is the regular accompanist of Dr. Merrill Hopkinson, the baritone. She has been playing in public since she was ten years old, having been an early student at the Blumenschein Conservatory of Music, in Dayton, Ohio. She studied the voice with John S. Bischoff in Washington, and later

won the scholarship at the Peabody Conservatory of Music in Baltimore. She is a member of the choir of the Madison Avenue Synagogue and the Christ Church choir.

BLANCHE H. KILDUFF, of Boston, Mass., studied under Charles H. White, Emil Mollenhauer and Wallace Goodrich. She holds one of the best church positions in Boston, at the Harvard Church of Brookline, which has always been famous for its excellent music. She has a good class of pupils, and teaches in North Attleboro one day a week. This winter she has sung with the Cecilia Society, of Boston; the Lynn Choral Society, and the Lowell Choral Club, besides doing considerable concert work.

GUIDO PARISI, violinist, of St. Louis, Mo., won the prize for violin at the Royal Conservatory in Milan, Italy, and subsequently toured with Louis Rivetta, court pianist for King Humbert II, of Italy. Signor Parisi made his debut in St. Louis as soloist at a symphony concert, and held the position as concertmaster of the orchestra for eight years. He numbers ten pupils in the same organization, and was the teacher of Abe Morris, the ten year old boy whose recital created such a sensation last year in St. Louis.

ARTHUR FRASER, of the Fraser-Uhls Studio at Spokane, Wash., conducts a large class of pupils in all branches of musical study. Frequent recitals are given by the pupils and the studio has built a reputation for careful and conscientious instruction. Mr. Fraser himself is a well known artist and gave nine recitals in Spokane during the past year. From an inspection of programs given by his students, it is evident that they appreciate and benefit by the excellent instruction afforded them.

WATERMAN HALL, at Sycamore, Ill., is connected with the Chicago Diocesan School for Girls, and is in charge of Benjamin Fleetwood, D. D. Quite a comprehensive musical course is provided for the pupils, instruction being given in all branches of theoretical and instrumental music by a competent faculty. The school has turned out many distinguished pupils, and is well regarded in the State as an excellently managed educational institution.

ETHEL M. HARNES, of Columbus, Ohio, has for the past eight years held the position as organist of the First Universalist Church, and has lately accepted the position of organist and director of the choir at the Board Street Church of Christ. For the past five years she has been taking advanced work under Prof. Herman Ebeling, and in addition she is an active member of the Women's Music Club and teaches a limited number of pupils.

F. A. POWERS is the musical director of the Southern

Illinois State Normal University at Carbondale, Ill. While music, of course, is not the principal study, every attention is given to this important branch at this institution. Mr. Powers, who has but recently taken charge of the university, is making radical changes and improvements, his intention being to make music of more importance in the work of the students.

ALFRED FREEMAN, of Jersey City Heights, N. J., studied music under the late Professor Marsh, and reports an average of from forty to fifty pupils. Quite a number of his pupils are now engaged in successful teaching work of their own. He has composed several pieces for the violin and piano.

MUSICAL TORONTO.

Toronto, January 8, 1909.

Josef Lhévinne will appear at the Massey Music Hall the end of January.

The final disposition of a somewhat historic "surplus" recalls the musical festival, with chorus and orchestra of unusual proportions, held in the Mutual Street Rink here in 1886. The occasion attracted attention both far and near and was a musical and financial success, a balance of \$570 being left over for the promotion of further festivals. For reasons best known to the musical profession no series of concerts of such magnitude has since been attempted. Meanwhile, the surplus has been increasing, according to the mundane law of compound interest, during twenty years. A few days ago, however, its career was suddenly cut short by dividing it equally between Dr. Torrington, conductor, and J. Earls, secretary of the festival. The amount was over \$1,200.

Mabel Manley-Pickard, soprano, and R. Norman Jolliffe, baritone, two of Toronto's most esteemed vocalists, have left for New York for further study.

Dr. Torrington, for thirty-five years organist at the Metropolitan Church, has accepted the position of organist at High Park Avenue Methodist Church, West Toronto, and began his new duties Sunday, January 3. He has also been elected a member of the American Guild of Organists.

J. D. A. Tripp, pianist and successful conductor of male choruses, recently organized a students' chorus at the university. The movement proved immediately popular, and there was a rush for the entrance voice tests. The club starts with a membership of 300.

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TONE, DRESS AND MUSIC

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O wad some power the giftie gie us,
To see oursel's as ither see us.

Especially those of us who stand in the limelight and measure success by the opinion of a critical audience.

It is manifestly impossible for any artist to please every one, and there are no more differing minds to be found in any coterie of people than there are in that which makes up the average musical audience. Each one in it has come for a definite purpose, one to look for technic, another for temperament, another for execution, and so on—each has his own particular hobby and each from his own special viewpoint is going to sit in judgment. Naturally, there must result a corresponding variety of opinions, but there is, however, always one avenue by which the members of an audience may be reached in common—the singing may be execrable or the playing lacking in merit, but a pleasing, gracious presence may carry the day.

To have been born with an innate sense of the eternal fitness of things, to be naturally tactful and poised—and an artist may thank whatever gods may be for a firm foundation upon which to build a career. A smile, a gesture expressive of self command, and the audience forgets the singer in the woman or the man, and saves their efforts to them if the performance has been disappointing, or emphasizes their success if it has been worthy.

Quite recently a society woman in the Middle West, suddenly left upon her own resources, gave a recital to exploit her qualifications for entering the professional lists. There was little, scarcely anything, to be said in favor of her voice. It was incorrectly placed, and her tones were neither clear nor resonant—her best friends and sincere well wishers could have formed no other opinion—but she looked so pretty and was so perfectly gowned for the occasion and her manner was so charming that she was irresistible.

When she stepped out upon the stage a little thrill of anticipatory pleasure ran through her audience, preceding the burst of applause. Her first notes—and a momentary disappointment—then she smiled, and the audience bundled voice, tone, execution, trailing gown, manner and smile all together, and she was a success.

An interested friend saw in the episode new possibilities. She recognized that there was little chance for the aspirant in the crowded music field, but instinctively saw that the singer might develop a new art, the training up of artistic and compelling stage presence in young vocalists. After careful consideration the suggestion was accepted, a plan of procedure was laid out, and already the venture is proving not only a financial success but of telling and appreciated benefit to those who come to her.

GOWNS AT RECENT CONCERTS.

In the sketch this week is shown one of Janet Spencer's recital gowns. It is of blue chiffon, made over a Princesse foundation of satin of the same shade. The chiffon hangs slightly loose from the under dress and is drawn away at either side of the front, disclosing the satin beneath in panel form. It is hand embroidered in a fleur de lis pattern done in two shades of blue, with the flower centers emphasized by little tufts of chiffon. There is also a fine tracery of gold spangles outlining the sleeves and intertwining with the flower design. The corsage has a bertha like arrangement of the embroidery, and there is a sash of the chiffon falling from the corsage, finished with long tassels of silk intermixed with gold. This gown, which is one of Miss Spencer's favorites, and in which she looks extremely well, was purchased expressly to go with a necklace which she picked up in London. The necklace, which also is shown in the cut, is well worth this consideration. It is composed of turquoises set in flower forms, linked together with fine antique gold. Miss Spencer, who is among the most popular of singers this season, shows always the most perfect taste, not only in the selection of her gowns, but in appropriating them to the occasion.

As an example of the desirable fitness of things just referred to, Kittie Cheatham's dress of white net and pink

satin, which she wore at her Christmas week recital, at once suggests itself. It was perfectly suited to Miss Cheatham as Miss Cheatham, to the interpreter of children's songs and stories, and to the place. It was Empire, the skirt hanging slightly full from the waist, and both it and the bodice were decorated with conventional scrolls of satin cord. A tunic was suggested by little frillings of pink satin ribbon put on in rounded points. A sash girdle was particularly artistic. Encircling the waist, it was knotted at the left back, from which fell long ends.

One of the gowns worn at an afternoon recital—a transformation gown—was something of a novelty in its way. It was of old blue silk voile with a draped tunic caught high at one side and slashed at the other. The bodice was cut in one width with it draped from the shoulders around



ONE OF JANET SPENCER'S VERY CHARMING RECITAL GOWNS.

to the left side, in line with the tunic drapery. It was entirely outlined with some very handsome embroidery in shades of blue picked out with dull green and red gold. There was a charming little tucker and sleeves of Princesse lace.

THE DRESSING TABLE.

There are two requisites that the woman of refinement demands in her perfumes—that they resemble the odor of the flower which they are supposed to represent and that their fragrance be of the greatest delicacy. According to the importers, the sale of foreign perfumes is increasing in the United States. Only the very best grades should ever be considered. Two new ones that are fascinating are "Seducta" and "Kiou-Li," whose flower ancestorship, however, it would be difficult to trace. "Mikado Bouquet," while not new, is perhaps the most popular of all the Ori-

ental scents. Until recently it has been procurable only in ounce bottles at \$2.50, but smaller bottles in smaller cases are to be had now for \$1. The boxes may be used as jewel cases.

One of the new rice powders has exactly the odor of freshly picked violets, and there is a soap that is already a favorite. It is advertised as being "sans odeur," and has a curious aromatic property that comes from the natural smell of the vegetable materials that are used in the making, which are unperfumed but redolent with a natural freshness. The soap is neutral and free from alkali.

There is a new comb which is a sort of triple arrangement, since in the single conveniently shaped handle there are three combs of different degrees of fineness. They are bound together at the end with a bar of nickel, and the whole affair gives something of the effect of a narrow brush. It is claimed that it clears the thickest hair of tangles in a very short space of time and fluffs the hair finely. The individual combs can easily be taken from the handle for cleaning, and new ones are to be had in case of breakage.

A very delightful cream that has found equal popularity among men and women is one whose chief characteristic is in the well nigh immediate results that follow its use. When it is applied to the face it vanishes entirely upon being rubbed with the finger tips, and leaves the skin smooth and glowing.

IN NEW YORK SHOPS.

Among the new spring materials that have already made their appearance are some new crepes with floral borders, in which the centers of the flowers are designated by an open work mesh. The fabric is heavier than that of the ordinary crepe even of the best quality, and the colors are soft and shadowlike, and so unaggressive that the material is an ideal substitute for the satin cloths that are so much worn this winter. At 75 cents a yard there are some Swiss muslins in beautiful embroidered patterns in which the figure is carried into a border design. Frocks of these Swisses will be much in order from now on.

At two or three of the shops there are reductions in laces that are nothing less than marvelous. Princesse, Venetian, Valenciennes, Brussels and even old point are to be had almost for one's own price.

Delightful little sachets in white, blue or pink satin, with hand painted decorations, are to be had at one of the up-town shops. One never has too many sachets, and these are equally suitable for the traveling bag or for the lining of one's gown. They are only 25 cents, too.

From France continue to come new girdles and sashes, every fresh lot being replete with novel ideas. One of the most striking ones is a garniture that is adjustable. The belt portion of chiffon silk or other material is so that it fits the figure snugly. From this depend long ends of the same material, finished with silk fringe and attached to the girdle with a large square buckle of velvet.

An object that will be of particular interest to musical people is a new piano lamp that is far removed from the ancient horror. It is adjustable, may be raised or lowered at will, and beyond its usefulness is tremendously artistic. It is the production of a Broadway Oriental shop between Eighteenth and Nineteenth streets. By the way, at this same Oriental shop there are myriads of alluring things for studio decoration. The day is long passed when a studio cluttered with bric-a-brac was a delight, but here a few of that sort of objects may be obtained that are really decorative and which lend the sort of atmosphere to a room that is quite desirable.

A new comb assumed by a few women who are well known for the perfection of their personal decoration may be worn either coronet fashion or at the top of a low knot. With a foundation of pinchbeck beautifully designed in leaf and flower motifs, it is decorated with a number of imitation, or, in some cases, with semi precious stones. The prongs of the comb are of metal, and it sells at from \$35 up. It lends a touch of individuality to any coiffure.

An ingenious device is a combination ash tray and match holder that comes in silver and gun metal, also key chains

in place of the usual key ring, and a holder for scarf pins. This latter consists of hooks on a silver bar holding up a number of little rings, through which the pins are thrust.

FLOWERS.

To judge by the flowers that some of the musicales and concerts of the smarter sort have brought forth this winter, the old fashioned nosegay is experiencing somewhat of a revival in that many bouquets are modeled after the styles of the days of our grandmothers. So it is again quite the thing to have one conspicuous blossom in the center, encircled by three or four widening rows and finished with a lace paper frill. This arrangement, which reminds one of the days of samplers and crinolines, is really taking the place of the regal long stemmed American beauty roses, and looks deliciously quaint in conjunction with the directoire gown.

ELABORATE FLORAL DECORATIONS.

Elaborate floral decorations of all sorts have been conspicuous by their absence at most of the private musical affairs of late. A few clusters of roses to fill the awkward places is all that one notices, and more than one singer, accustomed against her will to being half smothered and choked in a heavily flower laden atmosphere in some of the studios, has voiced in no uncertain tones her thanks for the change.

ARTIFICIAL FLOWERS.

Artificial flowers are running the natural ones a close second, and while they are hardly less expensive in the first place, they possess the distinct advantage of being capable of several times use. There are violets, English, Russian and the modest little field flowers, done up in paper cases or tied with ribbon, just like the real thing, and there are costly looking orchids and lilies-of-the-valley. Then, also, there are boutonnieres of one's favorite flower, all looking as natural as life and many bearing the scent of their natural sisters.

HINTS FOR MEN.

The tendency toward simplicity that characterizes woman's fashions is also noticeable in men's wear, with perhaps the single exception that it is said that linen collars with colored stitching "may be worn" for afternoon dress. Yes, but will they be?

A recently invented device for holding the edges of collars together seems to be about to become quite indispensable. It is adjustable to hold the edges as closely as desired and comes in a variety of metals.

A current magazine contains some suggestions that apply to concert artists, as well as to any one. They are:

That clothes don't make a man, but they can certainly mar him.

That it may cost three cents a day for a man to wear a clean collar, but nobody knows how much it would cost to eradicate the impression you have made on the minds of those who have seen you.

That no one is ever attracted to anything that doesn't look well, except to feel sorry for it.

QUERIES.

Jill, Montreal.—Do all the cold creams cause down to appear upon the face or is it the fault of my selections of brands so far? Can you give me the address of some reliable maker of toilet articles in New York whose creams you believe to be what is claimed for them?

Many creams are to be had that cause no growth of any kind. I have sent you by mail the address of a reliable maker.

M. R. A., Dunkirk.—I enclose an addressed envelope and ask if you will kindly give me the address of a French dressmaker in New York who you would recommend to make me a gown for my coming concert debut?

Information concerning two or three dressmakers will be sent you at once.

Arthur S., Oneonta, N. Y.—I am thinking of opening a studio in New York and would like to be in a building where a number of musicians are gathered together. Will you give me some addresses in enclosed envelope where I could get terms, etc?

I have sent you several addresses of studio buildings and by communicating with the agents you can doubtless obtain the information you desire. See also advertisements in THE MUSICAL COURIER.

Martha, Ohio.—Is it absolutely necessary to have a foreign reputation to be successful at the New York opera houses?

The question is a pretty large one for this column, but it may be said that it is true that the American public seems to prefer artists with a foreign reputation. A good voice, however, is the main thing, coupled with a knowledge of how to use it.

A. B. C.—I have been invited to sing at two musicales on one evening next week. Would it be out of place if I kept my furs on at the first one, as I am told that they are very becoming to me?

By all means remove your furs. Furs would suggest that you expected a cold reception.

Florence Austin's Western Tour.

Florence Austin, the violinist, left last week for an extended concert tour through the Middle West, playing in St. Paul, Minneapolis, in the Dakotas, and with a probability of going to the Pacific Coast before her return. Genuine musical pleasure is in store for those who hear her, for ripening experience has given her that certain something which holds an audience, so that she is gaining a wide reputation.

THE GENTEEL CRITIC.

Several weeks ago the Sunday Sun had an article about Marie de Macchi, the Italian dramatic soprano, stating that when she was singing at the Metropolitan some years ago, she was under Grau's management, and that she came here through the influence of "a tenor."

A correction was sent to the Sun by relatives of Marie de Macchi, showing that she sang here with Conried, that the Opera House was obliged to have an Italian dramatic soprano, and that in the list of available Conried found the name of Marie de Macchi. He thereupon wrote to Caruso and Vignas, at Paris, and they cabled back advising Conried to take de Macchi as the best one on the list. She was, therefore, recommended, not by a tenor in the sense in which the Sun meant it, but by Caruso and by the conductor, Vignas, after already having been placed, through her position and standing, on the available list. She did not sing under Grau. Whatever caused the Sun critic to exhibit venom in this treatment of a woman, who stands high in the operatic field in Italy, who has done good service in Germany, Austria and Russia for years now, and who is known as a lady—in what manner she may have offended this critic must be left to the imagination of the readers of the New York papers, who have this kind of literature delivered to them. It would seem that this artist should have been left alone, if nothing else could have been done with her, but to use an opportunity to say something about her which was not true was not to be lost sight of by the Sun man. The Sun never replied. Had the Sun replied, this article would not have been written, because then some kind of comparative justice would have been done her; that justice is now done.

Spalding's Benefit Program.

Albert Spalding's benefit at Carnegie Hall for the Italian earthquake sufferers is attracting the attention of music lovers as well as the charitably inclined residents of Greater New York. The recital will take place at Carnegie Hall, Saturday afternoon, January 16, as announced in THE MUSICAL COURIER last week. The young violinist will have the assistance of Alfredo Oswald, pianist, in the following program:

Kreutzer Sonata	Beethoven
Mr. Spalding and Mr. Oswald.	
Chaconne	Bach
Mr. Spalding.	
Fantaisie and Fugue	Mozart
Mr. Oswald.	
Menuet, Gavotte and Gigue, from the Concert Sonata	Veracini
Mr. Spalding.	
Il Neige	Oswald
Hungarian Rhapsody, No. 6	Liszt
Mr. Oswald.	
Gartenmelodie	Schumann
Am Springbrunnen	Schumann
Romance in F	Beethoven
Study in thirds	Lefort
Mr. Spalding.	

Mr. Spalding will make his second Western trip the last of this month, returning to New York in time to fill his engagement with the Liederkrantz Society, February 6.

SCHUMANN-HEINK IN BERLIN.

[By Cable.]

BERLIN, January 10, 1909.

To The Musical Courier:

Schumann-Heink's conquest of Berlin complete. Nikisch audience greeted her like a monarch of song, and cheered to the echo after each number. Today's and tomorrow's Schumann-Heink appearances here are sold out. Police stopped standees at Nikisch concert and refused hundreds admission.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, January 8, 1909.

Columbus is having an array of benefit concerts for the earthquake sufferers in Italy.

The Neddermeyer-Columbus Band has chosen Herman Ebeling, organist of First Congregational church, for the soloist for the next Sunday evening concert in Memorial Hall. Juliet May Bennett, a young mezzo soprano, will sing one song, "O Divine Redeemer" (Gounod), accompanied by Mr. Ebeling. Mr. Ebeling will play his new composition, "Inaugural March," which was written in honor of the new organ in Memorial Hall.

Millicent Brennan, Ethel Keating and Oley Speaks gave a charming program at the reception Mrs. William M. Ritter gave Thursday evening in honor of the portrait artist, Cecilia Beaux.

Mrs. A. B. Endress is the latest accession to the ranks of Columbus teachers of theory, harmony and piano. Her address is 66 N. Fifth street. Mrs. Endress was graduated in theory from the Cincinnati Conservatory of Music, and also studied in Oberlin and Chicago colleges of music.

Next week holds two interesting musical events, the

first of which is a piano recital by Josef Lhevinne, Tuesday evening, under the auspices of the Women's Music Club. Thursday evening the New York Symphony Orchestra will give a Beethoven-Wagner program.

Governor-Elect Judson Harmon will be inaugurated with elaborate ceremonies on Monday, beginning with a monster street pageant in the morning; he will take the oath of office in the State House at noon, and an elaborate reception will be given to the Governor and Mrs. Harmon and notable visitors in the evening in the Senate chamber in the State House, to which there have been many thousand invitations issued. This reception will be immediately followed by a magnificent ball at Memorial Hall. The presence of the members of the Legislature in Columbus makes the concert season take on fresh importance.

The Girls' Glee Club of Ohio State University will give its annual concert in the university chapel Friday evening. This concert has aroused tremendous local interest, for beside a program of first class music presented by a chorus of forty fresh young voices, the topical, "roasts" and "toasts" to professors, students, members of the athletic association, who always come, keep every one keenly interested, and the professors, who know that their every trait, habit and eccentricity will be held up to ridicule, and he will see himself for once as his students see him, are anxiously expecting the novelties the girls are sure to have this year, as there has been unusually well directed activity in the Girls' Glee Club. The officers are Helen Bertram Smith, music director; Anne Shannon, president; Florence Gilliam, business manager; Ma'el Rathbun and Florence Weisz, pianists.

Winter Watt, a progressive and wideawake young Ohio composer, has been in Columbus the past week. Mr. Watt is making headquarters in New York.

ELLA MAY SMITH.

Bispham to Assist Marum Quartet.

David Bispham will assist the Marum Quartet at the next concert in Cooper Union Hall, Thursday evening, January 21. The program will include the Dvorák terzet in C major for two violins and viola; the Schubert quartet in A minor, op. 29, and the following songs to be sung by Mr. Bispham: "Die Ehre Gottes," Beethoven; "Der Wanderer," Schubert; "O Liebliche Wägen," Brahms; "Auch kleine Dinge," Wolf; "Caecilia," Strauss. Harold O. Smith will play the piano accompaniments for the singer.

About Germaine Arnaud.

The following was in the Daily Telegram of Monte Carlo Wednesday, December 23, 1908, about Germaine Arnaud's piano playing:

Germaine Arnaud gave a very successful concert on Monday afternoon at the Cercle de la Méditerranée before a large audience, this being her last appearance before leaving for a long American tour. Mlle. Arnaud played Mendelssohn, Schumann and Chopin, and several charming etudes by S. B. Schlesinger, which were very warmly received; but her greatest success was in the final number, the polonaise by Liszt, which she played with the greatest delicacy and brilliancy, giving as an encore one of Mendelssohn's lieder.

Frank Ormsby on the Wave of Prosperity.

Frank Ormsby, the tenor, is another who is on the wave of prosperity. He will sing in Philadelphia, Thursday, January 14; in Providence, R. I., January 20, at a performance of "Samson and Delilah," and his bookings for the month of February include: February 8, Pittsfield, Mass., in "The Creation"; February 10, at Akron, Ohio, in a production of "Arminius"; February 19, at Minneapolis, in a performance of "The Children's Crusade"; February 23, at Hamilton, Ont., in "The Seasons"; February 26, at Brockton, Mass., in "The Hymn of Praise."

Nathan Fryer Plays for Liederkrantz Society.

Nathan Fryer, the talented young pianist, played at the concert of the Liederkrantz Society, Saturday night of last week. His charming performance of a group of Chopin numbers elicited the congratulations of several noted pianists, among them Joseffy. Mr. Fryer will play at Vassar College on his way to the West, where he is to fill several good engagements. Oerlin is another of the colleges that will hear this artist.

Janpolski's Southern Tour Extended.

Owing to the recent demands for Albert Janpolski's services, J. E. Francke, the manager of the baritone, has extended the Southern tour of the singer from ten days to three weeks. In addition to the dates heretofore announced, Mr. Janpolski will sing in Statesville, N. C.; Greensboro, N. C.; Durham, N. C., with the Orpheus Club, of Greenville, S. C., and with the Philharmonic Society, of Charleston, S. C.

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MUSICIAN—Capable of orchestrating a Grand Opera Vocal Score. Address "Grand Opera," care MUSICAL COURIER, 437 Fifth avenue, New York City.

Salt Lake City.

SALT LAKE CITY, January 2, 1909.

Colonel N. W. Clayton, president of the Clayton-Daynes Music Co. and the Music Festival Association, left during the week for Berlin, to be present when his daughter, Sybella, who is studying under Alberto Jonas, will make her debut.

Much favorable comment is being made on the work of the First Methodist Church Choir, which is under the direction of Mrs. W. A. Wetzel. Mrs. Wetzel, who is a sister of Shanna Cumming, the noted New York soprano, has long been recognized as one of Salt Lake's leading vocal teachers. Edward P. Kimball is the organist.

The Utah State School Teachers' Association held its fifteenth annual convention in this city, December 21, 22 and 23, with about 1,800 teachers present. The programs were under the direction of W. A. Wetzel, Supervisor of Music of the Salt Lake Schools. Taking part were the Orpheus Club, under the direction of Alfred H. Peabody. A girls chorus from the public schools, under the direction of Mr. Wetzel, gave the "Snow," by Elgar, and "Hedge Roses," by Hauptmann. The Salt Lake Festival Chorus, under the direction of Squire Coop, gave "Sweet and Low," by Barnby, and an arrangement of "Old Kentucky Home." The Lafayette School Orchestra, under the direction of Lisle Bradford, added pleasing selections at each session. Mrs. Wetzel's Ladies' Quartet sang with much expression "The Bird and the Rose," by Froelich, and "Violets," by Wright. The Imperial Male Quartet sang Buck's "Lead Kindly Light" and "Reveries," by Storch. The Salt Lake Concert Quartet gave the quartet from "Rigoletto" and the quartet from "Robin Hood." Edna Evans sang the Strauss "Waltz Song." Hazel Barnes gave the "Wanderer," by Schumann. Morris Andrews, violinist, played the "Romance" of Del Ambrosio. Sobeski's "I Love You" was sung by Bessie Browning, and Fred Graham sang a "Carmen" aria. The accompanists were Mr. McClellan, Irene Kelly and Lisle Bradford.

Squire Coop, who has charge of the musical department of the State University, has been chosen by the Festival Chorus to be their director for this season. The chorus, which has been organized since October, 1906, with a membership of 150 voices, with Evan Stephens as director, was reduced in membership to but seventy voices. The chorus will do Mascagni's "Cavalleria Rusticana" at the coming music festival, which will be held some time

in April. The chorus, under their new director, made their first appearance at the State Teachers' Convention. Their work received high praise. Mr. Stephens, the original conductor of this singing organization, will devote his energies to the Tabernacle Choir. The Festival Chorus meet regularly every Sunday. Fred Graham, the manager, has moved the office of his Music Bureau to the chorus' rooms, where he can look after their interests. The chorus is under the control of the Fred C. Graham Company, which corporation has been organized for the promoting of the Salt Lake Music Festival; Enid Edmunds is secretary, W. T. Nuttall is treasurer and librarian and Irene Kelly and Virginia Smith are the accompanists. The membership committee consist of Edna Evans, Gertrude Kelly, Irene Kelly, Virginia Smith, Fred C. Graham, J. S. Summerhays, J. W. Squires and T. S. Ashworth. The social committee consist of W. T. Nuttall, Hazel Barnes, Shirl Clawson, Ray Dorius, Teana Rashband, Don Young, Victor Christopherson, Edna Morris, Lorinda Poulton and May Alder.

Alfred H. Peabody, organist of St. Mark's Church, went to Ely, Nev., last week to open a new organ in one of the churches there.

The orchestra at the New Colonial Theater is now made up of the following musicians: George Skelton and Edward Fitzpatrick, violins; U. P. Fanning, viola; C. G. Berry, bassoon; A. J. Kellersberger, bass; P. A. Bendizen, flute; Carl Sims, clarinet; F. H. Westover, trumpet; A. Besler, trombone; H. A. Deering, drums, with Squire Coop directing.

Rosemary Glosz, who is receiving such favorable praise for her work in one of Henry W. Savage's productions of the "Merry Widow," now playing through the East, is the daughter of Mr. and Mrs. L. C. Glosz, of this city. Mrs. Glosz left this month to join her daughter.

The Salt Lake Choral Society, under the direction of Mr. McClellan, is meeting weekly for their appearance in "Elijah," January 25. The singers are enthusiastic and all are putting forth their best efforts in preparation of the society's first public appearance since the "Eisteddfod." The soloists will all be selected from the singers of Salt Lake, who will shortly be announced.

Mr. Graham announces Carrie Jacobs-Bond in composer-recital at the Ladies' Literary Club, January 21; Johanna Gadski at Salt Lake Theater, February 8, and Josef Lhévinne some time in March. He is also arranging matters appertaining to the Salt Lake Annual Music Festival with the Chicago Symphony Orchestra. F. C. G.

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